

FEBRUARY

50 Cents

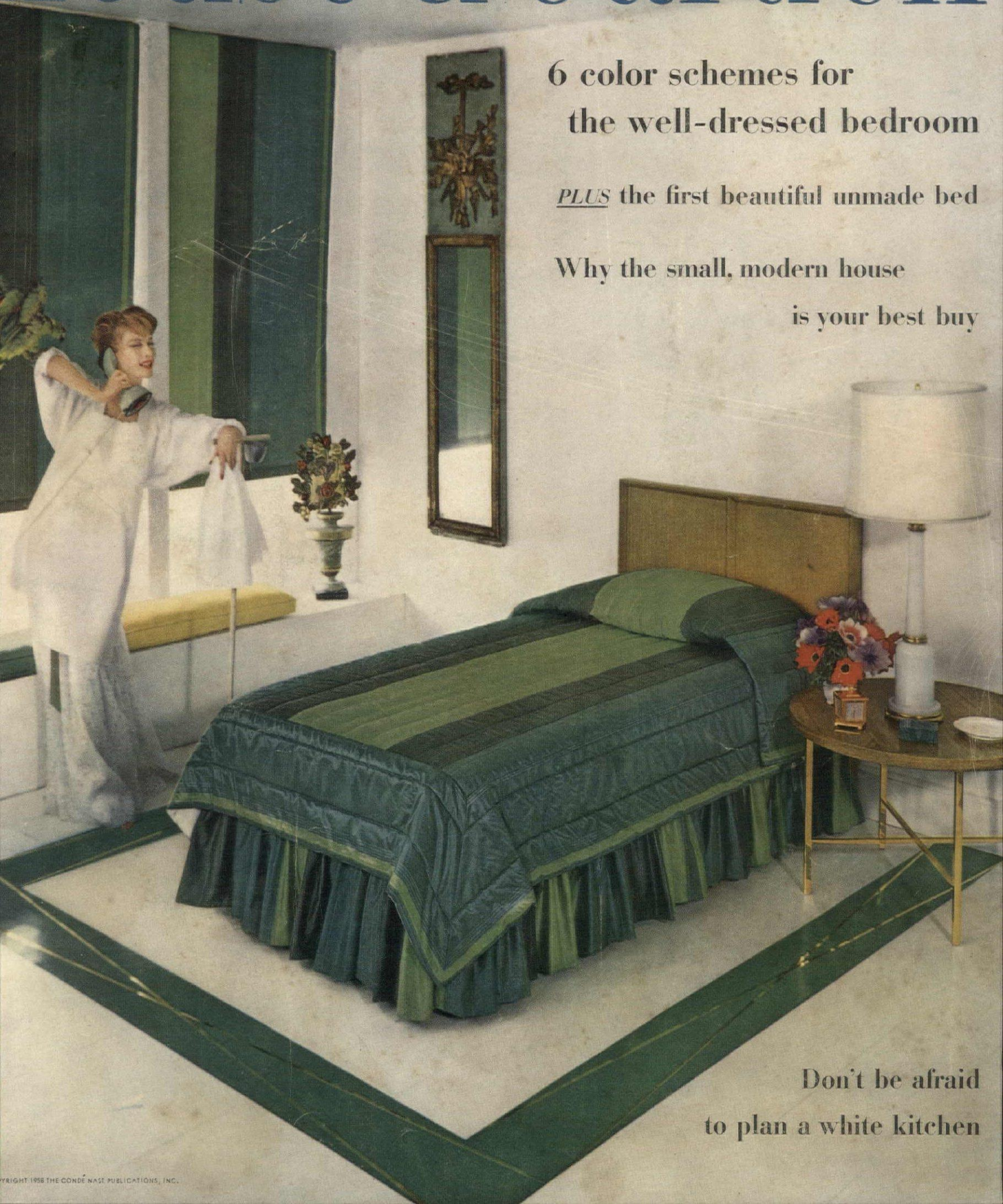
House & Garden

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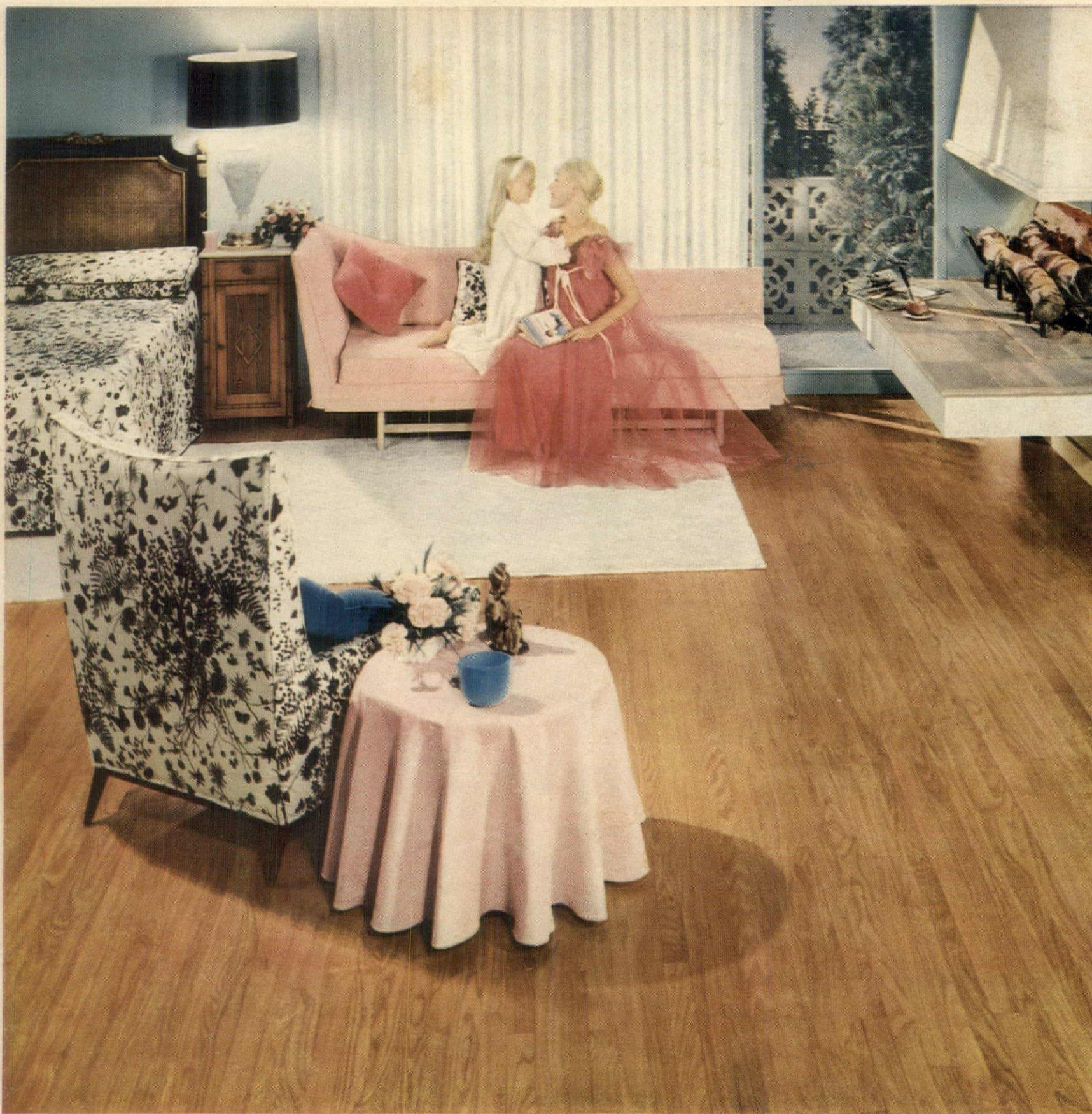
6 color schemes for
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■ There's more than modern beauty in wonderful Oak Floors. Their tough, durable surface is practically mar-proof...so easy to keep new-looking for a lifetime. In today's busy modern homes this feature is more important than ever before. The whole family is at home so much of the time...living, entertaining, relaxing, playing. It takes a really good floor to stay beautiful in spite of this constant hard wear. And there just isn't any floor that can "take it" like Oak. When you buy, build or remodel, insist on economical Oak...the ideal floor for modern living. Oak Floors are sold by all lumber dealers. Write for interesting color booklet.

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RCA VICTOR and Book-of-the-Month Club

ANNOUNCE THE FORMATION OF

The RCA Victor Society of Great Music

... its common-sense purpose is to help serious lovers of music build up a fine record library *systematically*, instead of haphazardly. By doing so, they can save **ALMOST ONE THIRD** of what they would pay otherwise for the same RCA VICTOR Red Seal Records.

MOST MUSIC-LOVERS, in the back of their minds, certainly intend to build up for themselves a representative record library of the World's Great Music. Unfortunately, almost always they are haphazard in carrying out this aspiration. The new Society is designed to meet this common situation, sensibly, by making collection more systematic than it now is in most cases.

★ Because of more systematic collection, operating costs can be greatly reduced, thus permitting extraordinary economies for the record collector. The Introductory Offer at the

left is a dramatic demonstration. It represents a 45% saving the first year.

★ Thereafter, continuing members can build their record library at almost a **ONE-THIRD SAVING**. For every two records purchased (from a group of at least fifty made available annually by the Society) members will receive a third RCA VICTOR Red Seal Record free.

★ A cardinal feature of the plan is **GUIDANCE**. The Society has a Selection Panel whose sole business it is to determine "must-have" works for members. Members of the panel are:

DEEMS TAYLOR, composer and commentator, Chairman

SAMUEL CHOTZINOFF, General Music Director, NBC

JACQUES BARZUN, author and music critic

JOHN M. CONLY, editor of *High Fidelity*

AARON COPLAND, composer

ALFRED FRANKENSTEIN, music critic of *San Francisco Chronicle*

DOUGLAS MOORE, composer and Professor of Music, Columbia University

WILLIAM SCHUMAN, composer and president of Juilliard School of Music

CARLETON SPRAGUE SMITH, chief of Music Division, N. Y. Public Library

G. WALLACE WOODWORTH, Professor of Music, Harvard University

HOW THE SOCIETY OPERATES

EACH month, three or more RCA VICTOR Red Seal Records will be announced to members. One will always be singled out as the *record-of-the-month*, and unless the Society is otherwise instructed (on a simple form always provided), this record will be sent to the member. If the member does

not want the work he may specify an alternate, or instruct the Society to send him nothing. For every record purchased, members will pay no more than the nationally advertised price of RCA VICTOR Red Seal Records at the time (plus a small charge for postage and handling).

AS THE HEART AND CORE OF A
LIFETIME RECORD LIBRARY

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RECORDS FROM THE SOCIETY DURING
THE NEXT YEAR WILL RECEIVE

The Nine Beethoven Symphonies



Arturo Toscanini

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\$3⁹⁸

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Please register me as a member and send me the seven-record *Toscanini-Beethoven Album* under the conditions stated at the left and above. If I continue after buying six records, for every two records I purchase from the

Society I will receive a third RCA VICTOR Red Seal Record, free. To maintain membership after the first year, I need buy only four records from the Society in any 12-month period.

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(Please print plainly)

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NOTE: If you wish to enroll through an authorized RCA VICTOR dealer, please fill in here:

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*Effective February 1, 1958

FEBRUARY, 1958

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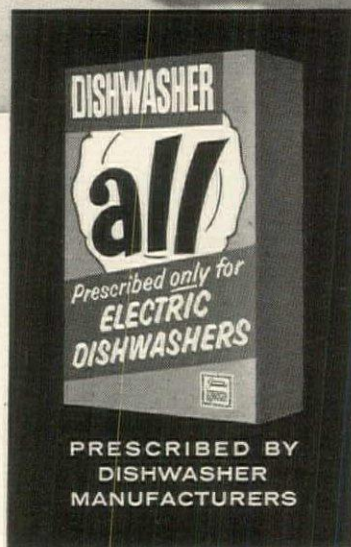
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*A famous **all** for washing clothes
has met your fondest wishes,
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YOU CAN RELAX confidently whenever you use self-polishing DISHWASHER **all** in your electric dishwasher. You can be certain for the first time that your dishes will sparkle and gleam... and be really clean... without any pre-scrubbing and polishing afterward.

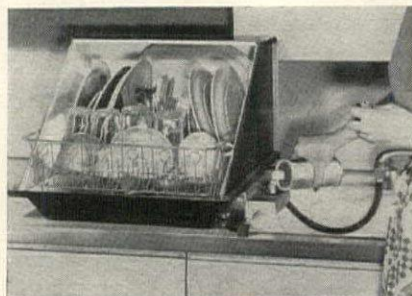
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H & G's Newsletter

WHAT'S IN STORE FOR YOUR HOME:
NEW PRODUCTS, IDEAS, AND TRENDS

News for non-sleepers is a bed with built-in vibrations, designed to unknot muscles and induce relaxation. The mattress is motorized by a timid mechanism that can be fixed to an ordinary bed, will gently joggle the slumberer for as long as an hour at a time. Basic-



PORTABLE DISHWASHER

Witz Furniture Industries, Waynesboro, Va.

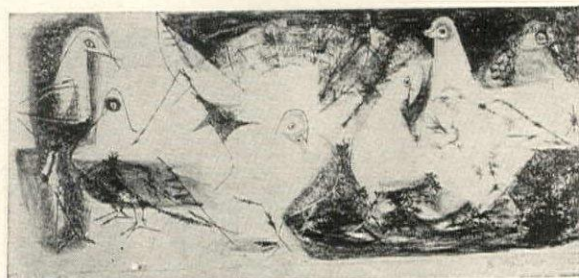
.....Also new: a mattress with its own heating system. An electric unit planted in the innersprings sends warmth

wafting around the sleeper; the blanket bags the heat and keeps it under cover. Sylcon, 105 S. LaSalle St., Chicago, Ill.A portable countertop dishwasher that works without electricity and handles service for five has been unveiled by Chico General Products, 525 Market St., San Francisco, Cal. The 11-pound apparatus is connected to the water tap, feeds liquid detergent automatically to washing area where a rotary spinner sprays dishes clean.....Sylvania has utilized a new design concept to turn out what is said to be the thinnest TV yet. Cabinet depth (a slim 10") has been reduced by projecting the picture tube beyond the body of the set.....Art for little money is offered by Creative Graphics, a new group of contemporary artists who have mustered to exhibit and encourage sales of their work. Signed limited edition original prints (woodcuts, lithographs, etchings, etc.) are available from \$10 to \$50. Write for free catalog to Burr Gallery, 108 West 56 St., New York 19, New York.

Continued on page 6



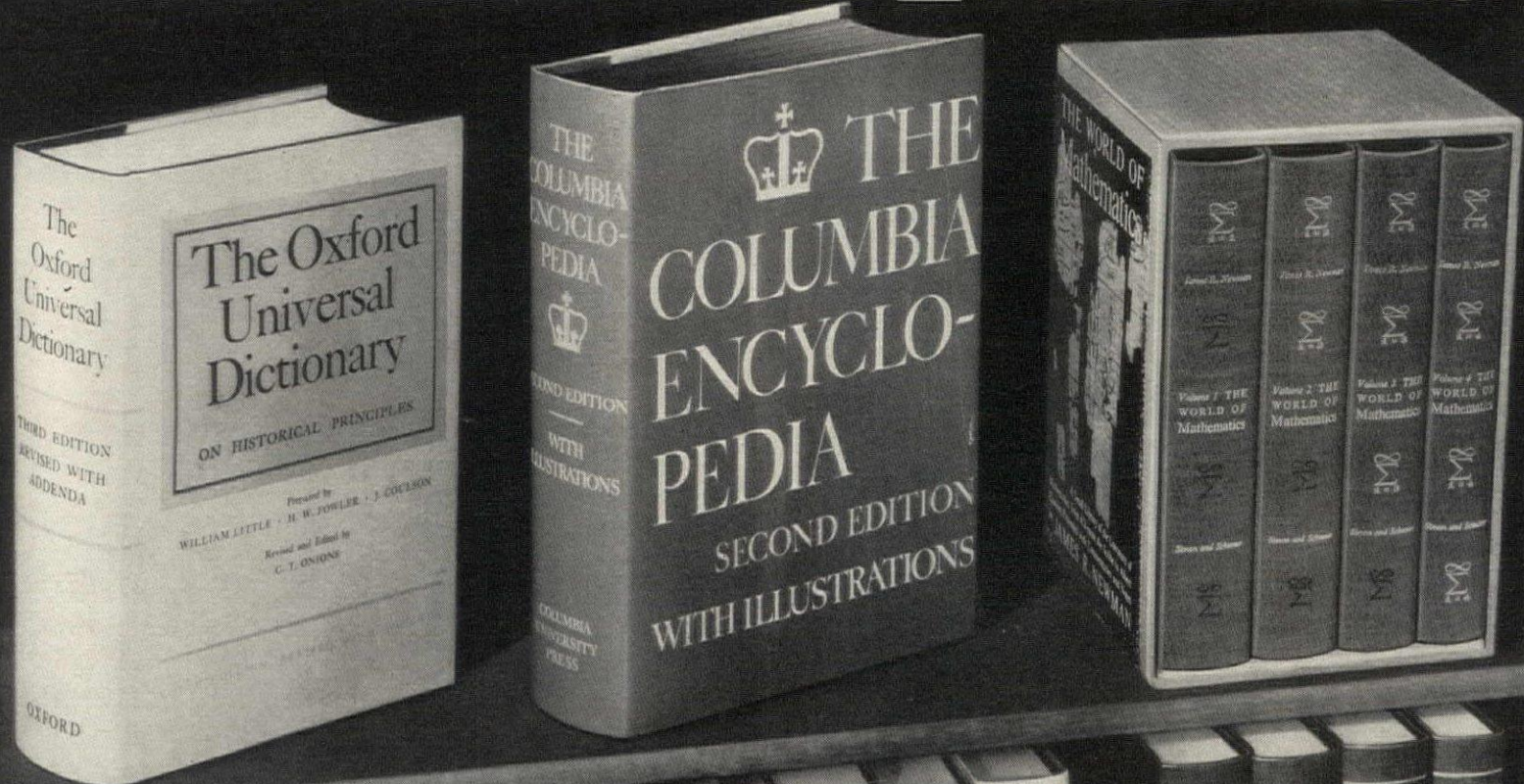
THINNER TV



LITHOGRAPH: BARBARA NEUSTADT

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★ The books you agree to buy can be chosen from at least 100 Club Selections and Alternates made available during the year.

★ Each month you receive a full report about the next Book-of-the-Month. If you judge it is a book you would not enjoy, you send back a form (always provided) specifying some other book. Or you may simply say, "Send me nothing."

★ If you continue after this trial subscription, you will receive a Book-Dividend, averaging almost \$7.00 in retail value, with every second book you buy.

★ Limited editions of these works have been printed for new members. For that reason, immediate acceptance is advisable if you are interested.

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Please enroll me as a member of the Book-of-the-Month Club* and send, free, the work I have indicated below with the purchase of my first selection, indicated above. I agree to purchase at least five additional monthly Selections—or Alternates—during the first year I am a member. Thereafter I need buy only four such books in any twelve-month period to maintain membership. I have the right to cancel my membership any time after buying six Club choices. After my sixth purchase, if I continue, I am to receive a Book-Dividend* with every second Selection—or Alternate—I buy. (A small charge is added to cover postage and mailing expenses.)

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H & G's Newsletter

Continued from page 4



FRAMED LIGHT BOX

New showcase for color slides: a transparency illuminator as shallow as a picture frame. The new light box uses both direct and reflected

light to eliminate

"hot spots," is heatless to prevent the warping of slides. Mats for mounting any size or combination of photos come with guide lines for cutting frames. Ideax Illuminator Co., 480 Lexington Ave., New York 17, N. Y.....

Swedish rugs that can

be made without a frame or loom are being imported in a kit containing hand-woven rug backing, pattern, simple tools and yarn in bulk. The vivid, stylized designs can be worked in short or shaggy pile. Send \$1 for book of patterns to

Margit Sjoberg, 167 East 53 St., New York, N. Y.....

A plastic building material fit

for inexpensive greenhouses and sunhouses

(the cost: under \$100) has been introduced by American Sisalkraft, Attleboro,

Mass.; plans are available for \$1. The new

glass-clear film

transmits 92% of ultra-

violet and infra-red

rays from sun, is

said to retain heat

and withstand weather

without stretching or

sagging.....

The new

"Calypso" furniture

group by Sam Belz,

Memphis, Tenn., in-

cludes a piece for parlor games: a foam-

cushioned ottoman that converts into a

chess-and-checker board. Its covering is

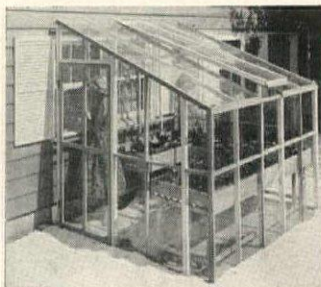
Naugahyde vinyl upholstery by U. S. Rubber.

For further information on these items,

direct inquiries to the manufacturer.



SWEDISH RUGS BY HAND

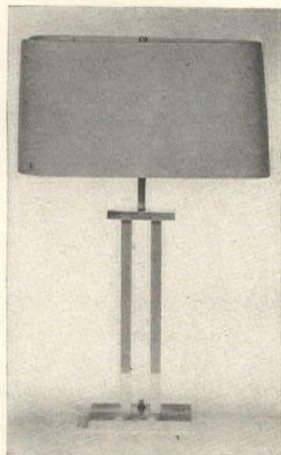


PLASTIC GREENHOUSE



CHESS-AND-CHECKER GAME OTTOMAN

GOOD LAMPS UNDER \$30



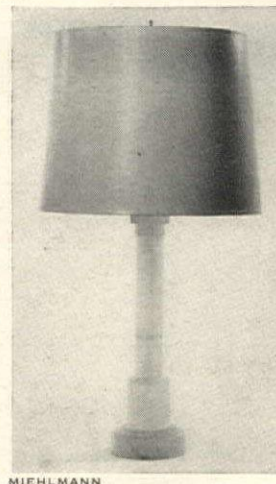
\$28

Square brass columns and a rectangular white linen shade combine in a table lamp suited to a contemporary or Oriental room. 25" h. *Laurel Lamp*.



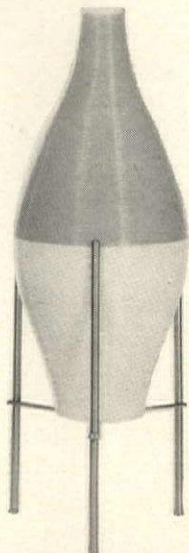
\$15

Variation of the desk lamp is polished brass; swivel shade has walnut finial, a white diffuser inside. 18" h. *Mobilite*.



\$23

White alabaster column 15" high forms the base of a lamp for a traditional living room. (Shade is not included.) *Carbone*.

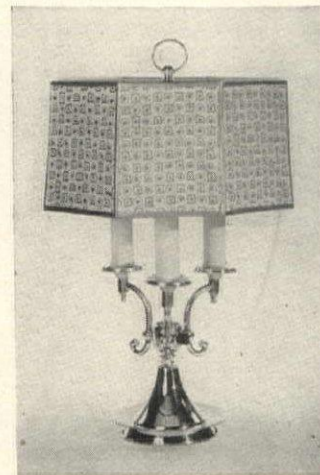


\$27

A tubular plastic shade on three satin brass legs casts soft, diffused light for corner table in a study. 23" h. *Heifetz*.

\$20

Three-candle brass bouillotte with gold and white octagonal shade blends with 18th century English or Colonial pieces. About 20" h. *Roselle*.



Prices are approximate. Continued on page 8

ENJOY THE FINER THINGS OF LIFE



One big happy family...identical in every respect are these eight Mahogany Wedge Tables...aptly named "KALEIDOSCOPE". May be used singly, in pairs, trios—and in many interesting combinations.



T151...top 25½" x 22½"; 16½" high
Group of 8...diameter 60"



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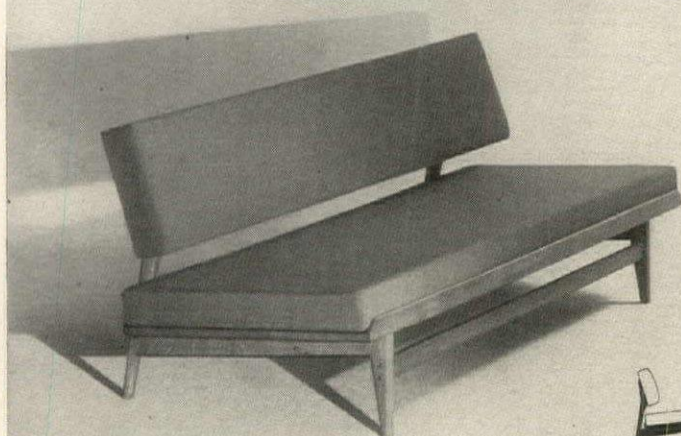
designed by Karl Erik-Eksellus



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the lightest touch to a flat, wide bed.



Write for name of dealer in your community.
Brochure 25c or 72-page catalog \$1.00.

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Unipull Tab
is found only
on the true
Flexscreen

LAMPS UNDER \$30

Continued from page 7



MIEHLMANN

\$20

Brass bedside lamp is reproduction of a French chamber candlestick, has white plastic shade. 11½" in height. *Paul Hanson.*

\$17

Alabaster urn lamp for any room has a scalloped white shantung shade rimmed with gold braid. 29" overall. *Remington.*

\$28

Branched lamp provides two sources of light for a long, low table, has white Carrara glass shades. 27" h. *Lightolier.*

\$20

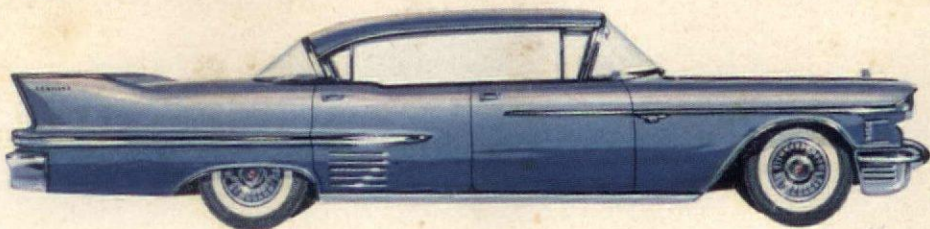
Oriental urn inspired this white china lamp that fits into either 18th century or modern surroundings. 30" high with three-way switch. *Wilmar.*

\$29

Candlestick lamp has brass base, parchment shade textured with natural hemp. 32½" tall, it would be perfect size for low end table. *Stiffel.*

Prices are approximate.





The magnificent Cadillac car has long been the great personal favorite of the American lady. But seldom in our memory has a Cadillac so thoroughly captivated her as has the "car of cars" for 1958. Certainly, the reasons for this are legion. There are its new beauty and elegance, its new Fleetwood luxury, its new ease of driving and handling, its extraordinary quiet and smoothness of ride, and its many new passenger conveniences. We cordially invite you to visit your dealer's showroom soon to investigate all of these Cadillac virtues for yourself. You will be his welcome guest at any time.

CADILLAC MOTOR CAR DIVISION • GENERAL MOTORS CORPORATION

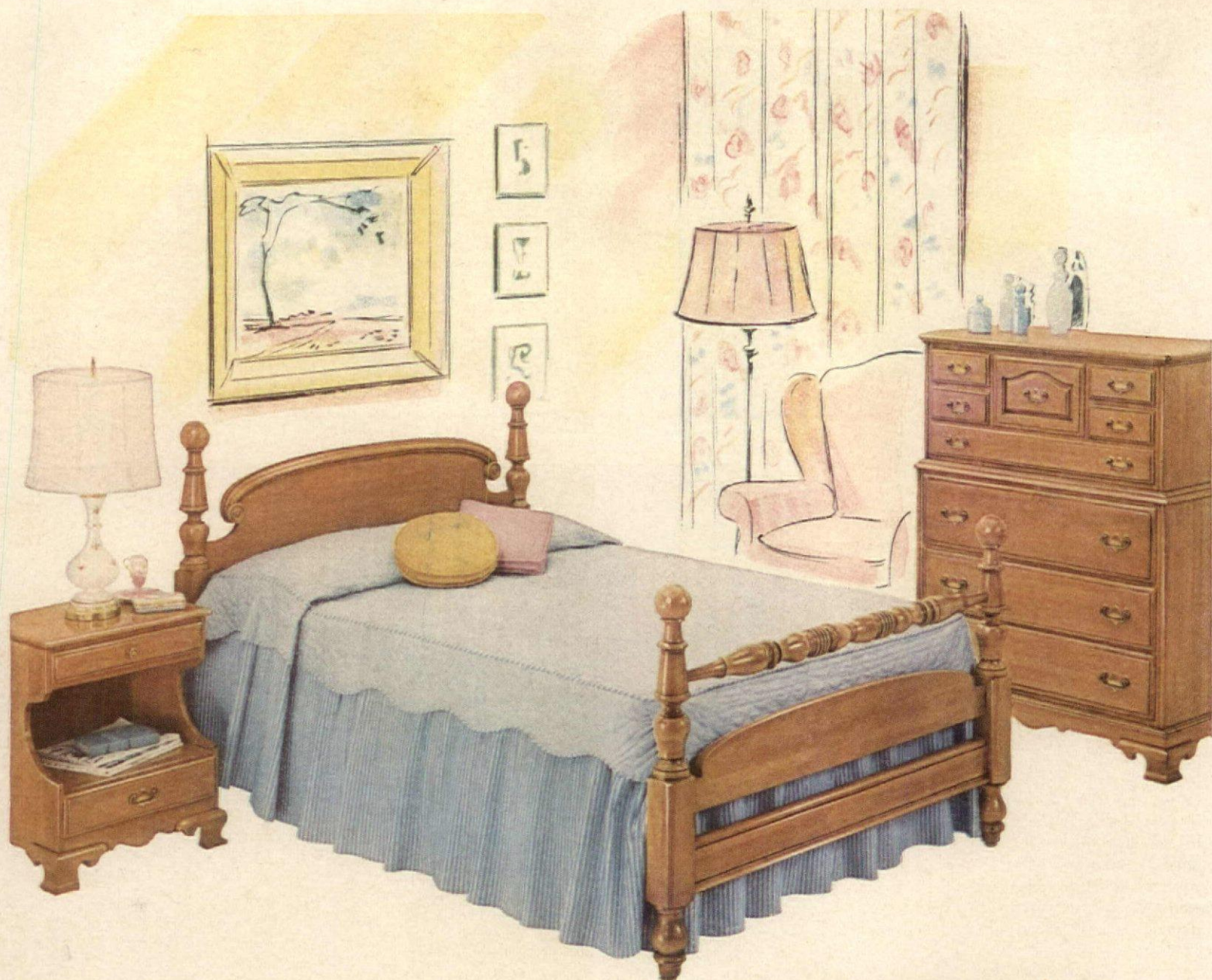


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Makes Dreams Come True!

Picture this lovely SOLID hard maple group by Kling in your own bedroom. The distinctive "Ogee" feet, massive "cannon ball" bed posts, and solid brass pulls are authentic 18th century styling.

A new finish—Cork Tan—gives the effect of aged wood rubbed with oil. It's different—it's colorful—it's beautiful.

Only in solid wood will you find details like the cut-in design in the center drawer fronts of the Triple Dresser and Chest on Chest of the EARLY CENTURY Group. "Solid" on Kling furniture is like "sterling" on silver. Each is a mark of quality. See EARLY CENTURY soon at your favorite store.

Send 25¢ in coin (no stamps, please) for 24 page booklet "Ideas for a Lovelier Bedroom". Contains color suggestions, bedroom decoration, arrangement and care of furniture. Kling Factories, Dept. H62, Mayville, N. Y.



KLING
BEDROOM FURNITURE

KLING MEANS



MAHOGANY • MAPLE • CHERRY

PORT

Enduring companion of philosopher and scholar

By James A. Beard

Undeniably port is the Englishman's own tippie. The first recorded shipment of wine from Portugal to the British Isles was made in 1294, and its mission was to grace an archbishop's feast at the University of Oxford. It is pleasant to note that Oxford had already been a center of learning for centuries. And it is also interesting to observe that the rituals of port drinking have been maintained in the Oxford common rooms with undeviating faithfulness ever since. It is an age old procedure for the dons to take up their napkins after dinner and pass from the high table in the dining hall to their college common room nearby, where, having removed their gowns, they approach the glasses on a table in front of the fire. The presiding fellow will pour himself a glass of port and pass the decanter to his colleague on the left. The port must pass around the table clockwise, as the sun goes; there are some who insist that this custom dates to pre-Christian times.

"The comfort of age"

Evelyn Waugh has written: "Port is not for the very young, the vain, and the active. It is the comfort of age, the companion of the scholar and philosopher. These qualities of British university scholarship—alternations of mellow appreciation and acid criticism—may be plausibly derived from the habits of our Senior Common-rooms."

In a number of British homes the ladies still retire after dinner to the drawing room, leaving the gentlemen to a few rounds of port, clockwise, of course. Port is widely known as a wine of celebration. In England a bottle or a case is often laid down for a child on the day of his birth to be drunk at his twenty-first birthday.

Were you to go to Oporto, that city of northern Portugal on the ocean near the Spanish border, which has given a name to a country and to the wine we are discussing, you would sense that you were in a British stronghold.

In the first place, the camelias so characteristic of the city were introduced by Englishmen in the port wine trade 150 years ago. Walk through the streets of Oporto and the alleys of the town of

Vila Nova de Gaia across the river Douro, and the British names you encounter on the warehouse doors will compose one of the world's most austere mercantile bodies: Hunt, Roope, Teage, Sandeman, Taylor, Flodgate, Yeatman, Croft, Cockburn, Tait and many more. The firm of Taylor, Flodgate and Yeatman started business in 1692. Latecomers are Sandeman and Co., 1790.

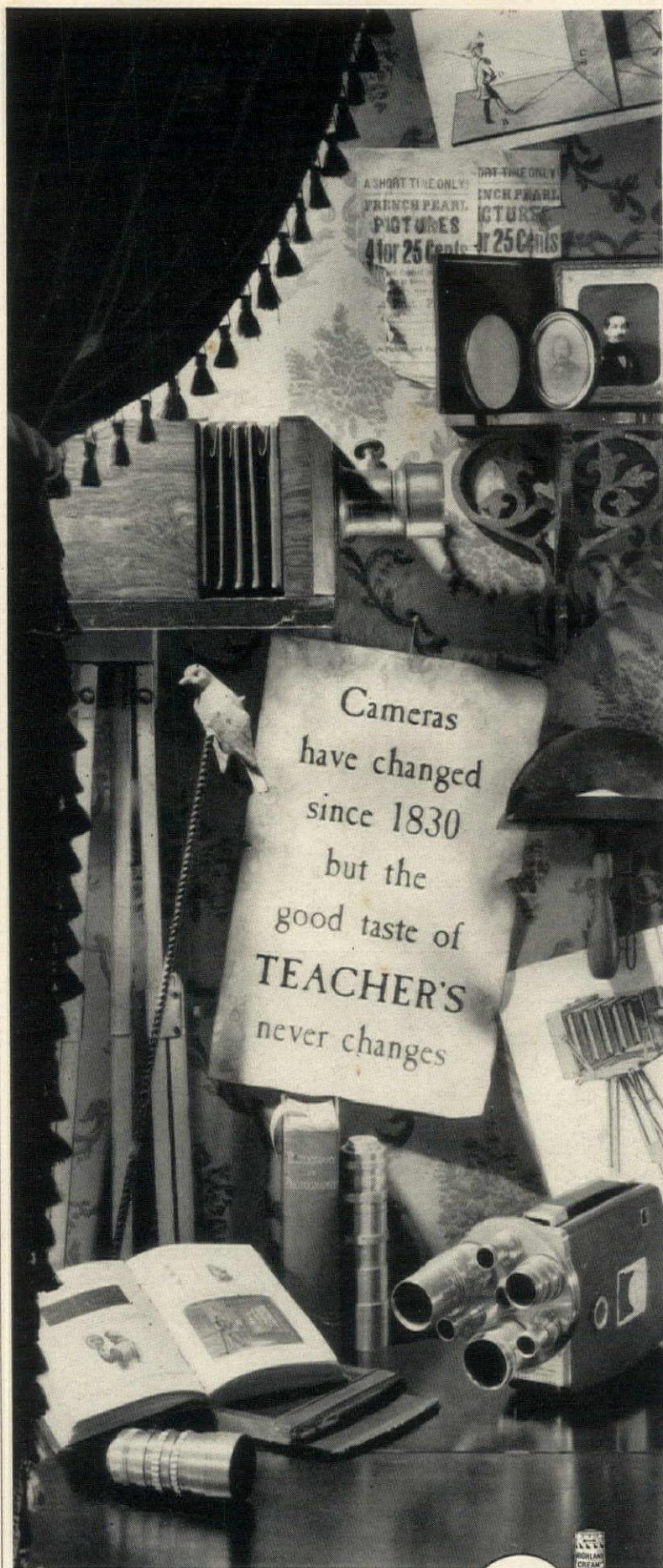
In Oporto these masters of the port industry have clubs for cricket, golf and tennis but the chief ornament to the presence of the British is the British Factory. What a bleak name for that structure which houses the British Association, for here is one of the most completely appointed Englishmen's clubs in the world. Not precisely a club—it is owned by a dozen and a half "lodges" of the wine trade—its Georgian interior has remained unchanged since Wellington's grenadiers were on the Peninsula. They would still feel at home in the great ballroom, the banquet rooms.

To the east of Oporto the river Douro makes its way toward the sea through the deeply gorged country of the Paiz de Vinho, after having risen in the Spanish mountains of Salamanca province. So steep is the terracing in this country that from a distance one can imagine that they are ruins of Roman amphitheatres. It is in this flinty land that the wine called port is bred. Indeed, unless it is born here and is shipped across the bar in Oporto harbor an Anglo-Portuguese treaty of 1914 says it is not port.

The preparation

This unique and much prized wine reaches the apex of its greatness only through the conjunction of certain events. If you have gathered the finest grapes from the vineyards with the best exposures after an auspicious growing season you are off to a good start. There is a point in the making of port when brandy is added to check fermentation; the quality and quantity and method of application can make or mar the growing wine. If by expert consent the young wine has been judged a "vintage" year the Oporto shippers will lay plans for its future and

Continued on page 79



In a class by itself since 1830
TEACHER'S
HIGHLAND CREAM Scotch Whisky

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Schieffelin & Co., New York



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Please send 50c dept. G for 64 page booklet of John Widdicomb furniture

Gambit

FROM ETERNITY

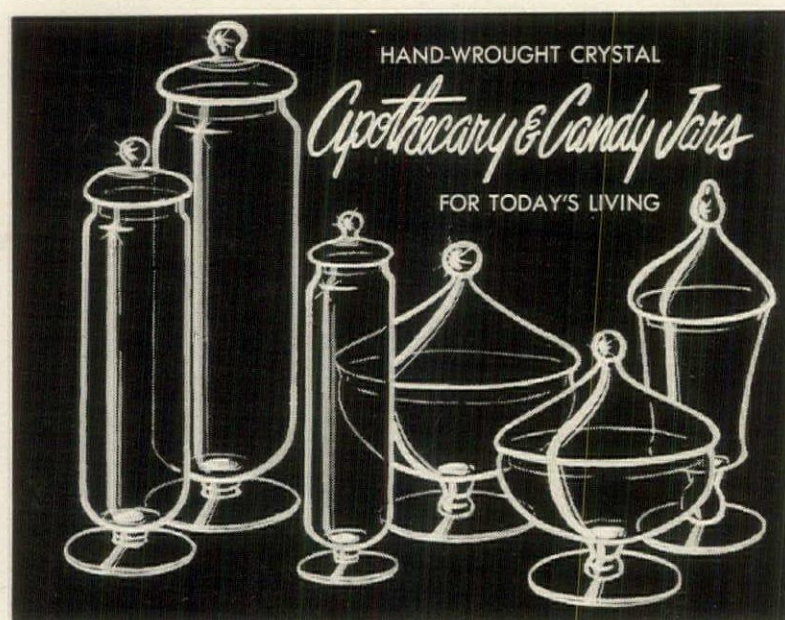
James Jones, author of *From Here to Eternity*, has just published his second book. The enormous commercial success of *From Here to Eternity* as a novel (some four million copies in hard and soft covers have been sold) and its dramatic success as a movie will focus considerable attention on this new book: *Some Came Running* (Scribner's, \$7.50). Whatever its literary merit, the new novel's bulk and the author's exertion inspire awe. Mr. Jones, who toted a rifle in the hard-bitten between-wars Regular Army, has proved again that he is a tough and durable man. He devoted six years to *Some Came Running*. He formally acknowledges that he had help in cutting his manuscript, but even so the finished product runs to 1,266 pages. It is one of the longest novels published in America.

The setting of *Some Came Running* is the town of Parkman in the Wabash Valley of Southern Illinois in the four years between World War II and Korea. In his examination of the 10 or a dozen major characters and the many minor ones Mr. Jones presumably is attempting to render a cross section of contemporary life in such a community while exposing at the same time his own thoughts on men, women and the universe.

The two central figures are the brothers Hirsh, who could not be more unlike: Dave, ex-soldier, ex-writer, rebel, and Frank, lecherous, financially shrewd but fundamentally a pathetic Babbitt. Dave has just returned to Parkman after five years of roaming. Frank has attained the Country Club level of society and has the goal of becoming a millionaire in sight. The contrast between what happens to the brothers in their different strata provides the central theme, but dozens of other characters—their loves, their passions, their failures—wander in and out of the narrative.

There is Dave's friend 'Bama Dillert, a cold, acute gambler, who will remind *From Here to Eternity* readers of the most picturesque characters of that novel. There are Frank's mistresses and his unemotional wife, Agnes, and Dave's love, Gwen French, a dabbler in literature. The affair of Wally, depicted as having talent for writing but obviously more interested in Bowie knives, and Frank's daughter, Dawnie, provides a youthful counterpoint to the shenanigans of the elders. Fighting, drinking and brawling about the stage are factory girls, broken down trollops and a collection of riffraff as squalid as the casts of *On the Road* and *Peyton Place*.

By his emphasis on Dave, Wally and Gwen Mr. Jones,



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Books J. H. D.

TV John Sharnik

Q. & A. Felicia Marie Sterling

TO HERE

in a manner of speaking, has substituted the pen for the sword of *From Here to Eternity* but he has neglected for the most part to detect any difference in the wielders thereof. The conversation and attitudes of Dave and Wally are more appropriate to members of the New York waterfront's pistol local of dock wallopers than to any writers that have come this reviewer's way. If we may assume that Mr. Jones is on firm ground—certainly there is enough circumstantial evidence on the shelves of our bookstores to support his argument—Dave and Wally go a long way toward explaining the junk that has been published since World War II.

We also must take Mr. Jones, since he is a financially successful writer, as an authority on the way books are produced nowadays. To any naïve enough to believe that a book represents its author's own art, the associations of Dave and Wally with their literary patroness, Gwen, will be educational. Through long, boring passages of Mr. Jones' hardly scintillating prose, she cons their every phrase, cuts, adds, rearranges, edits, suggests, frowns, smiles, chides, praises. Who really is the author? Does Mr. Jones speak here from his own experience?

To sum up, *Some Came Running* attests the admirable diligence and determination of the author. It says nothing that will be new to any literate person over 21. If you took *Peyton Place*, *On the Road* and a half dozen paper backs at random, tossed them in the air and reassembled the scattered pages in any order, you would add about as much to human knowledge as does *Some Came Running*.

All this is a pity, for Mr. Jones undeniably has a certain vividness of imagination. When he was writing about the Old Army in *From Here to Eternity*, he had something to say because he was describing (presumably with reasonable accuracy) highly dramatic experiences shared by a very few. But when he takes off his uniform to survey the scene every human being at least has glanced at, his report is remarkable mainly for its superficiality.

Sputnik has scared us into a pell mell rush to turn our curricula back into the basic channels of mathematics, chemistry and physics. I suggest that the appearance of the many, many novels like *Some Came Running*—no better, no worse, not much different, only shorter—should frighten us back into the great classical tradition of the humanities. Literature, if it is to have any value to man, should be an expression—or a reflection—of learning, of thoughtfulness, of grace of mind.

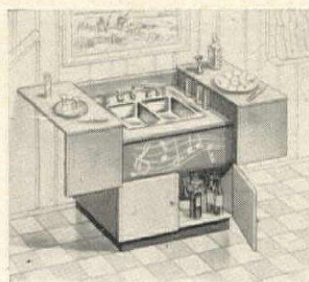
J. H. D.



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Home Screen

THE TV LADIES REVISITED

By John Sharnik

It seems like only yesterday (actually, it was a year ago, in the February 1956 issue) that I climbed onto this platform in praise of women on television. As TV hostesses, I said in effect, they struck me as generally bright, often witty, and almost always expert in the art of talking interestingly with people.

Not only is this another season; it's also another covey of women. Now they're all singers: Dinah Shore, Patti Page, Polly Bergen, Rosemary Clooney, Gisel Mackenzie and—the one long-hair in this crowd of feather-cuts—Patrice Munsel. Besides singing, which they all do nicely, they don't talk so much as read. That is, they seem very much the creatures of the script writers—and the staffs of producers, assistant producers, choreographers and all the other people involved in staging the complex productions which the girls front for. They have inherited a role that used to belong to strong men trained in the sweaty business of comedian and comic actor. Wearing the pants in the family, the girls don't seem quite so attractive to me any more.

Jealous male

Maybe there is something about a woman as manager—on camera, anyway—of a vast, elaborate enterprise that stirs up nasty currents of male jealousy in me. It could also be that I'm the prisoner of antiquated notions about ladylike behavior. All of us fellows with teen-age girls in the house have been told *that* before. All I know for sure is that some of the old illusion is being blotted out by a constant display of executive energy. These girls are terribly busy pushing guest stars around, and ducking on and off the scene themselves to change gowns or slip into hillbilly get-up or dance-hall costume for the comedy skit.

They do all this with plenty of girlish laughter, but sometimes it comes out with an edge of between-us-guys. "Boys, what's at the top of the barrel tonight. 'Foggy Day in London Town'?... Hm, aren't they all? Well, let's kick it around for a while, until

the paid guests check in." You might describe the composite character as a sugar-coated Texas Guinan. Way down deep inside, these lovely little girls are turning out to be a bunch of regular wise guys.

One big party

When I was a boy, the female vocalist appeared on stage only by tolerance of the bandleader. Helen O'Connell used to come to the mike when Dorsey nodded, and she retired demurely when he told her to go sit down. Nowadays, the girl brings the *band* in on cue like a board chairman opening a meeting, and she tells *them* when to take ten. I am afraid Lawrence Welk is about the last stronghold of the fine old tradition.

I don't mean to suggest that the girls run their establishments in any solemn Wall Street fashion. It's all one big party—the kind of party where, just as you've settled comfortably into a corner with the handsomest woman in the crowd or a man you've been wanting to meet, the hostess gets up and announces brightly, "Listen, everybody, we're all going to play left-handed charades."

These kids are nothing if not bright; at times the sparkle is downright blinding. The air crackles with gaiety. Sometimes it comes through to the living room—you get the feeling that Dinah or Polly is having herself a ball, and you're with it. Other times, the gaiety merely seems very managed. "Wait a minute," our hostess says, as if she has suddenly, independently reached an important decision, "what this show needs is something off-beat, a touch of the exotic." She walks to the wings, cups her hand to her mouth and calls, "Oh, Jawaharlal! Jawaharlal Nehru!" And by gosh, who do you think walks in? Not Fats Domino, the rock and roll piano player, you can bet your life!

I've never seen Nehru on a girl singer's variety show, but if he ever does come on, I'm sure it will be done in just this playful manner, and he'll be called Jawaharlal. Everybody is old friends, and the hour, or half-hour, is chockful of just such cozy sur-



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prises—some of them catching the hostess unawares: "Why, Jimmie! Jimmie Durante! I didn't expect you until later." It's always very first name, very informal, people just dropping in—the kind of a party, also, in which the hostess doesn't come to the door to receive you or say good night because she's sitting on the floor. Come to think of it, that's just where Dinah Shore was, when I left her salon recently. She was posed, bouffant skirt prettily spread around her on the studio carpet, in the center of a group of visitors bearing names well known in the theatre and sports, plus a couple of others I didn't recognize.

Miss Shore herself looked blithe and happy as always, while she conducted the group in the singing of a farewell round—a form of amusement much favored on her program. (It's one of the devices of informality—you know, the cracked, non-professional voice of an All-Star third baseman mingling with the slick tones of the regular staff, just as it might happen if you had a bunch of your friends over, and somebody sat down at the twenty-two piece orchestra.) The men, I noticed, looked stiff and self-conscious, like grown-ups who've come to call for

their kids at somebody else's house and got roped into the singing of college songs while the last batch of popcorn works in the fireplace.

Last year, when Miss Shore was doing the same kind of thing, it always came out true, somehow, as it often doesn't this year. I can remember one program in particular, which, if it didn't have a third baseman, did have a former pitcher, Dizzy Dean, doing some singing along with the rest of the gang. There was an air of natural good spirits about the whole enterprise, so believable and so contagious that the whole family was chuckling benignly for an hour afterwards. (The course record for family benignity can't be much higher than that.)

This year, on most of the ladies' shows, the fun is not only a little forced but also rather intramural. There is a great deal of unexplained laughter among principals, off-camera snickering from (I guess) the fellows in the band; there is much of the fluff or pseudo-fluff of lines, provoking a personal exchange between hostess and guest that we in the audience apparently are not supposed to overhear. It is a form of shop talk between old troupers:

"Did I read that wrong? Am

I running over my time or something?"

The hostess sputters with uncontrollable mirth. "Oh, I love you, Perry! Look, you can keep going as long as you've got lines. I'd just as soon save some of this material for next week."

The inbred joke

With talk like this, the girls' programs are beginning to take on the inbred nature of those Academy Award dinners, in which all the jokes are about housing in Beverly Hills, nepotism in the movie industry, actors' relations with their agents and other matters understandable only within the trade. Not long ago, one of the singing lady MCs carried the trend to new heights when, in a song about her ideal, or Manhattan after dark or something, she inserted the name of a network vice president—a name about as meaningful to the public as, say, that of the Grinnell College dean of freshmen.

I mean, I love you, Dinah, Polly, Patti, Giselle, Rosemary and Patrice. It's wonderful of you to drop in like this. But come off it, will you please, and just sing.

END

Next month

THE FIRST FULL REPORT

on

the revolution

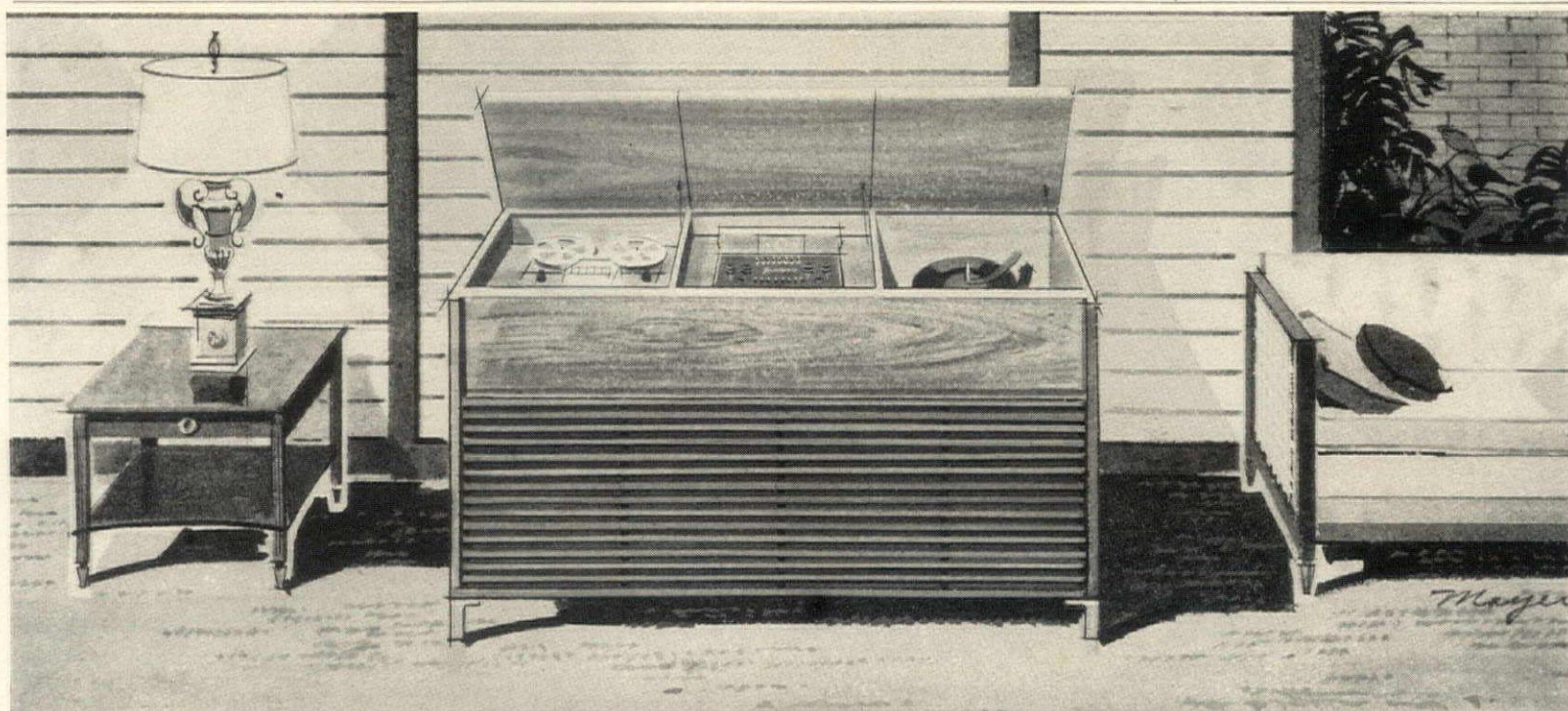
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Antiques

QUESTIONS &

This column is devoted to questions about old things. Letters will be answered on this page or by mail. No attempt at evaluating antiques will be made. One question to a letter, please.



Thirteen years ago my husband bought this plaque in a second-hand shop in Indianapolis. It is a heavy, shield-like shape of gilding over iron. What can you tell me about it?

L.P.—Angola, Indiana

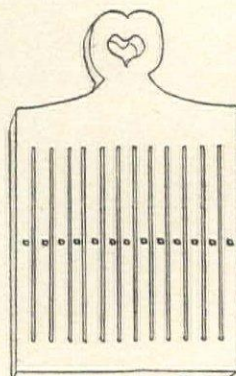
This pear-shaped type of shield was known in France during the 1550s. The Metropolitan Museum of Art in New York has an example dating from 1555, decorated with a battle scene.



My seamless glass bowl, of two-gallon capacity, is in shades of deep rose to pale pink and has a thumb print design inside. About when was it made?

C.S.A.—Donalsonville, Georgia

Your imposing punch bowl is blown glass, about 75 years old, made in this country.



Enclosed is a sketch of a wooden object brought to this country from Germany by my great-grandmother. Can you please tell me what it is?

B.M.M.—Silvis, Illinois

This seems to be a primitive form of heddle used for controlling warp threads in peasant weaving.



Can you identify this hand-carved chair with inlaid ivory flowers?

J.C.R.—Ft. Benning, Georgia

This is the Savonarola chair of the Italian Renaissance. Introduced in the 18th century to the Near East via Turkey, 19th c. copies are found from Egypt to India. They are often inscribed "Sit down and take your ease"—in Arabic.



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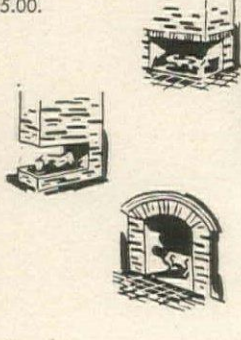
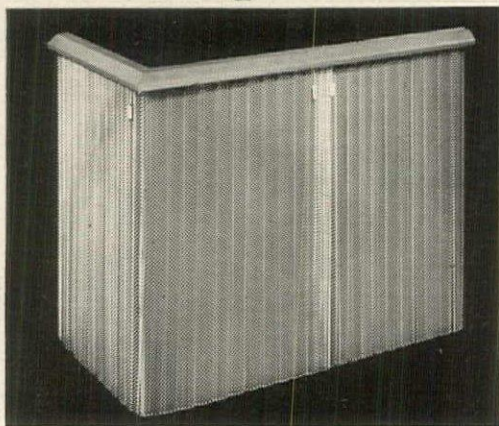
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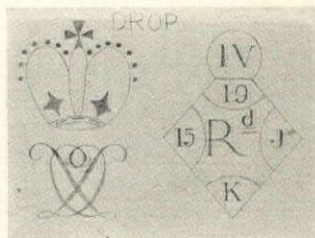
ANSWERS By Felicia Marie Sterling



A friend claims that my Sheffield candelabra (2½' tall) were made by Matthew Boulton. The only mark is two eight-pointed suns. Is this his mark?

R.O.G. Jr.—Colorado Springs, Col.

The double sun mark is the registered mark of Matthew Boulton & Co. of Birmingham, England, eminent manufacturer of Sheffield plate over 150 years ago. He was noted for candlesticks such as yours. There is a good account of him in Wyler's *Book of Sheffield Plate*.



At a recent auction I purchased six soup plates, and ask your assistance in dating them from enclosed drawings.

J.A.P. Jr.—Dayton, Ohio

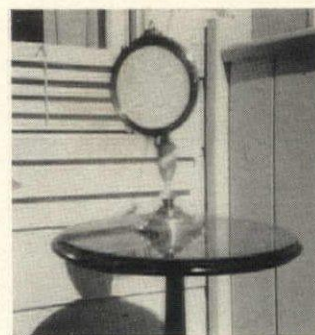
Your mark is a Royal Crown Derby mark, with a British Registry date of 1880.



What can you tell me about my oak desk with original hardware?

F.B.—Gainesville, Georgia

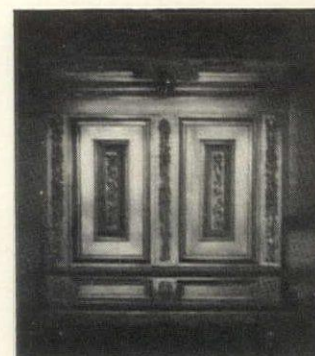
Your desk is modeled after the famous block front desks of Newport, R.I. It differs from these 18th century examples in having a spindle gallery, carved grotesque mask on the drop front, and in being oak rather than mahogany. These features mark it as an interesting 19th century version.



Can you tell me the age of this European candle holder with white porcelain screen marked "KPM 1103" which shows a scene when candle is lit. The base is silver.

K.S.P.—San Francisco, Cal.

You have a LITHOPHANE which was produced by the Royal Porcelain Manufactory of Berlin, Germany—probably between 1835 and 1860.



I inherited this huge chest (8' high, 6' wide, 3' deep) of rosewood and mahogany which supposedly came around the Horn. Is it worth restoring and could it be altered slightly?

H.C.L.—Berkeley, Cal.

Your chest shows elements of Dutch or German cabinetry of the late 17th-early 18th century. It should not be altered in any respect, but carefully restored by an expert.

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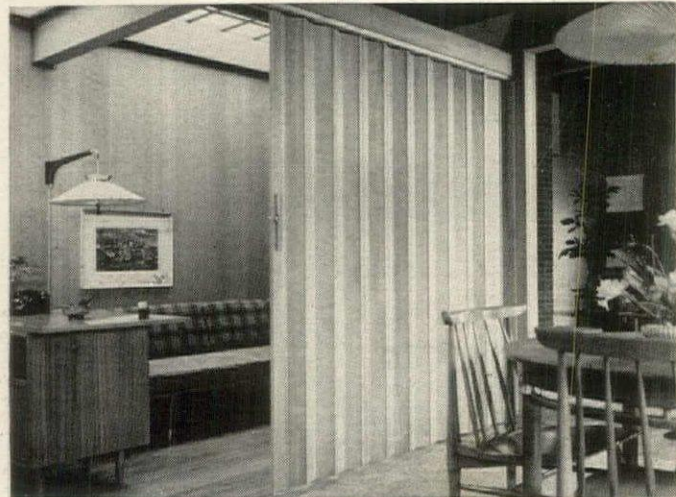
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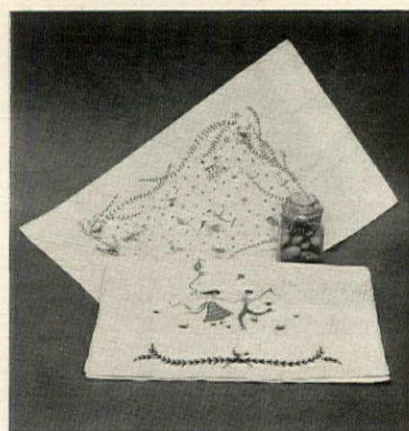
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Children at a spring festival romp across this pillow case and towel. Pattern is turquoise and pink on white. The Wamsutta-Pacific "Playtime" case is \$1.98; the bath towel, \$2.98.



Circus animals perform around the border of a printed pillow case that has towel and washcloth to match. Stuffed felt lion pillow surveys scene. Wamsutta-Pacific pillow case, \$1.98.

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*Continued on
page 21*

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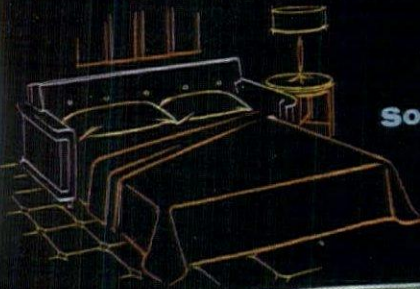


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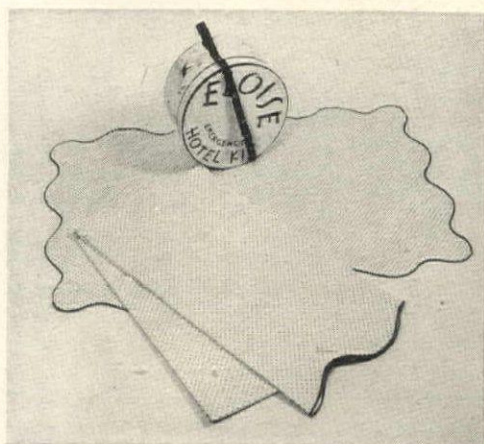
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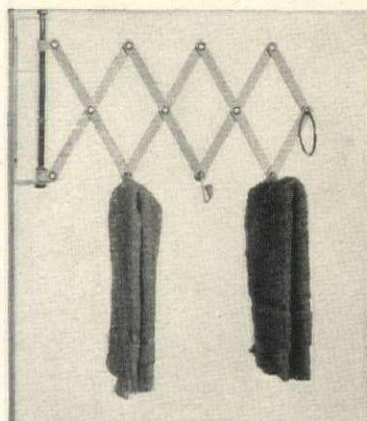
CHILD'S PERSONAL WORLD

(Continued from page 18)



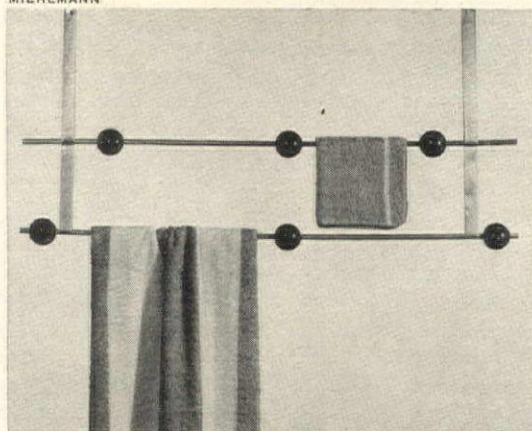
Polka-dot sheet and pillow case have big scallop borders, dots in blue or red. Bates single sheet, case, \$9.95. "Eloise" hat box, \$4.95, all at Lord & Taylor.

Coin dots, named "Pompoms," are reversible, white dots on a colored ground on one side, colored dots on a white ground on the other. Clown is antique paper doll. Cannon towel, bath size, \$2.



Fringe-tip towels hang on an extendable metal towel hanger with hooks at the bottom. Rack extends from 4½" to 24", is available in black or white finish with gold screws as trim, gold ring pull. R. P. Kenner towel rack.

MIEHLMANN



Stripes, big and bold, alternate color with white on bath towels and washcloth. Trapeze towel bar was made from wood rods and beads. Cannon towel, \$2; washcloth, .45. Childcraft rods, beads.

For further information write to:

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Travel

TRICKS IN BUYING

By Lysander Kemp

In 1907, in the National Museum in Mexico City, a young man named Flandrau inspected the collection of Aztec remains—the "grotesque and terrifying gods, the incoherent calendar and sacrificial stones, the pottery, the implements, and the few bits of crude, gold jewelry"—and compared them with the accounts of artistic splendors in *The Conquest of Mexico*. He decided "that Prescott's monumental effort is one of the most entrancing works of fiction one knows."

Now, Charles Macomb Flandrau was not at all obtuse. On the contrary, his *Viva Mexico!* is perceptive and charming, a minor classic. But between his negative reaction and the current excitement about pre-Columbian art stands a whole revolution in taste, as well as the bloody Revolution of 1910. The dictator Porfirio Díaz was still in power when he wrote, many of the best examples of Aztec and other art were still going to museums and collectors in Europe, and Mexican archaeology was a sleeping infant. Yet even if he could have seen what we can see today, it is doubtful if he would have changed his opinion. Only a violent and thorough-going change of taste could have altered it... and Picasso's *Les Femmes d'Alger* was not completed till 1907. Stravinsky's "Rites of Spring" was five years in the future, sculptures from New Guinea and the Cyclades and Peru and Nigeria (to lump together some different centuries and places) were considered "primitive" in the pejorative sense and therefore of no artistic value.

To the traveler with an interest in art, Mexico offers a unique combination of advantages. It is nearby, right next door, a quick trip by plane or a leisurely exploration in your own car, with fine weather the year round. It has some of the most spectacular ruins in the world, most of them accessible even to the most time-harried visitor, and museums with hall after hall full of riches. And it has such a prodigious profusion of small objects of every kind—one can hardly plough a new field without turning up a clay pot, a stone figure, an obsidian spearhead—that you can buy (for ridiculously low prices), and take home to your mantel or coffee table, genuine pieces of pre-Conquest art. All this in addition to seeing Colonial art and architecture, the murals of Orozco and Tamayo, the fabulous

University of Mexico, the... but come see for yourself.

Before you come, you would be wise to do a little homework. Buy and study a good guidebook. That ought to go without saying, but it is astonishing how many people cross the border in almost total ignorance, and suffer confusions and losses of time as a consequence. Buy and read George Vaillant's *The Aztecs of Mexico*, available in a Penguin paperback with 64 invaluable pages of plates. Also read or reread Prescott, available in two Everyman volumes. And keep reading—the chronicle of Bernal Díaz the conquistador ("I am now an old man, over eighty-four years of age, and I have lost my sight and hearing, and, as luck would have it, I have gained nothing of value to leave



ZAPOTEC HEAD, 6" HIGH, FROM OAXACA, OF YELLOWISH CLAY.

to my children and descendants but this my true story, and they will presently find out what a wonderful story it is"), and Sylvanus Griswold Morley's tome on the Mayas, and Aldous Huxley's *Beyond the Mexican Bay* (especially the passages on Mayan art and on Monte Albán), and Robert Redfield's *Tepoztlán*—and keep on reading, right till the time to depart. The more you steep yourself in the literature about Mexico, the deeper your experiences will be.

There is very little of use that I can say about the many archaeological zones. Your homework will tell you which sites you most want to "do" on your first trip, though of course your itinerary may change overnight once you are here: I mean that after seeing Monte Albán, you may decide you cannot live another day without flying to Yucatan to see Chichén Itzá. The fact that Monte Albán is Zapotec and that Chichén Itzá is Mayan will make no difference, once the bug has bitten you. As for how to get to the sites, where to stay, *et cetera*, that information

PRE-COLUMBIAN ART

is in your guidebook. Therefore I will devote the remainder of this article to a topic not discussed elsewhere: *i.e.*, the problems you will meet in buying that idol you want to take home.

First, you have to find it. You will *not* find it in the vicinity of the well-known sites. If a boy offers to sell you a "genuine" *ídolo* at the Pyramid of the Sun (and he will), you can be absolutely positive it is a forgery... about which, much later. Where you will find it will be off the beaten trail. In Western Mexico, for instance. The States of Michoacán, Jalisco, Colima and Nayarit have no sites to compare with Teotihuacán or Mitla or Uxmal, but they are rich in fine pottery figures. And generally in a small emporium, a curio shop, a little hotel like La Quinta here in Jocotepec, or the plaza of any village where the rising tide of tourism is not yet breaking in combers. If you are staying at a rural hotel, let the manager know—and the chambermaid, and the waitress, and the houseboy—that you are interested in *monos* ("figures"), in *antigüedades*. Inquire in the plaza whether pottery or stone figures turn up in the fields. Be casual, offhand, idly curious. Give the idea that you would condescend to *look* at a few items, but would probably not care to buy them. You will delude precisely nobody, of course, but it will give you a slight point of vantage when the haggling begins.

So it seems that Don Hilario found a most fascinating something-or-other last year in his cornfield. Perhaps he still has it. If he still has it, perhaps he will sell it. Somebody offers to bring both Don Hilario and his something-or-other to your hotel or the plaza or wherever you are. You know (at least I am *telling* you) that he is going to arrange a bargain with Don Hilario first, is going to extract a promise of a certain percentage, but you tell him to go ahead. He goes off alone and comes back with a delegation, with Don Hilario at its center. You are shown the *mono* and you know the moment you see it that you want it desperately. Thus you regard it with a jaundiced eye. You are a trifle annoyed at being asked to inspect anything so ugly. You even hint that it is probably a fake. It is actually both handsome and authentic, but you must *never* let on, because the haggling is still ahead of you. Many *gringos* hate to haggle, but all Mexicans love to.

It is not the sign of a mean spirit here, merely of a sane mind.

As for the actual price you pay, it depends. It depends on what Don Hilario will accept, the amount of money you have in your wallet, the size and condition and excellence of the object. I have



TARASCAN VASE FROM COLIMA, RED CLAY, 7" HIGH.

never paid more than 50 pesos (\$4) for a pottery figure, and often a good deal less. For a really good object I would go to 100, but beyond that I would refuse to give further evidence that all *gringos* are suckers. For figures of stone you should be prepared to pay about double what you would pay for a pottery figure of about the same size. All of this assumes that you are not going to be offered a masterpiece, a work of true museum-quality. At least I never have been, during almost five years in Mexico. If you are luckier than I am, forget what I have said about prices. Better to pay too much than to regret the lost opportunity. I am still regretting rather poignantly the double flute of black clay that was offered me for 30 pesos. Because of my serious interest in music, it was exactly what I had been waiting for, but I was flat broke at the moment. Instead of borrowing the money, or hocking my wristwatch, or otherwise acting sensibly, I let it go. I have not seen another one since.

But suppose Don Hilario's

Continued on next page



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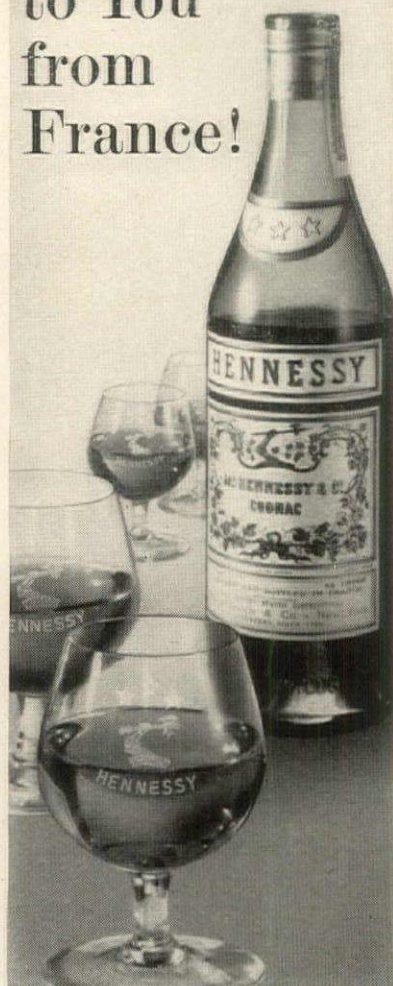
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Travel

Continued

something-or-other is a forgery? The chances that it is, I regret to say, are quite as good as they are with antiquities from anywhere. You may take it for granted that in tourist-trampled places, 90 per cent to 99 per cent of the "antiquities" offered for sale are fakes, and that elsewhere from 40 per cent to 80 per cent have not yet seen their first birthday. How do you know that Don Hilario's *mono* is the real thing?

A good question, and I wish there were a good, brisk, infallible answer. To speak generally again, it all depends on the quality of the forgery. Some of it is so crude that you know at a glance it was made and fired in a local brickyard; some of it is good enough to fool a beginner; and some of it—when the original pre-Conquest molds have been found, and the same clay used, and the forgery buried with horse-manure for several months—can fool an expert.



TOTONAC SMILING FIGURE
IS A WHISTLE, 9 1/2" HIGH.

There is no sure way of knowing. All I can say is that, as a granite-headed son of New England, I hate to be taken in, and have learned a few ways of determining whether an object is or is not genuine. They are not fool-proof, but at least they may save you from a really flamboyant hooking.

The first is the eye test. Before you attempt to buy anything,

visit the museums, not only in Mexico City but also in Oaxaca, Morelia, Guadalajara and other regions, to learn what the real thing looks like. Then look at the thing you are offered. If it *looks* new, maybe it *is* new. Remember, however, that some authentic pieces look new when thoroughly cleaned, and that some forgeries look old when thoroughly cleaned. Again generally (egad, what a useful word!), the eye test will eliminate only the obvious fakes.

And even then, go slow. One day a small boy came to my door with a cardboard box full of the clumsiest forgeries I have ever seen. I am sure that his father made them without a model at hand, and fired them along with the bricks, and neglected even to bury them for a time. No doubt I ought to have been indignant, but instead I was embarrassed, because the small boy was so polite and serious. I made a show of examining his rubbish piece by piece, and was even considering buying one of them to save him embarrassment, when I discovered two small items at the bottom of the box. They were heads about 1 1/2 inches long, both of stone (one of *cantera*, the rust-red softish stone of this region, the other of a hard, black volcanic stone) and both obviously authentic. I intimated that while I was quite cool toward the *monos*, I liked the heads. The boy said they were worthless since the bodies were missing. I said I would give him a *peso* apiece for them nevertheless. He grinned like a mule chewing ice. I handed him two *pesos* (16c), and we were both delighted.

The second test is the ear test. Tap the piece with your finger. If it has a ring to it, a resonance, it is probably new. Pottery which has been buried for centuries sounds "dead." Or try the similar trick employed by the

Continued on page 26

KING-SIZE BREAKFRONTS

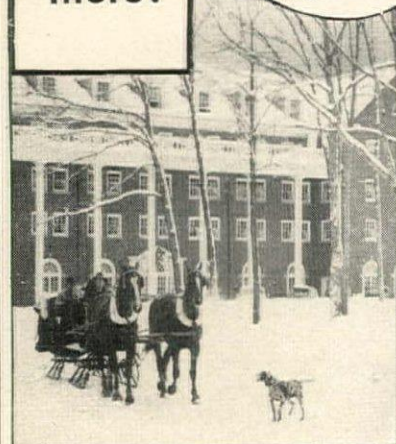
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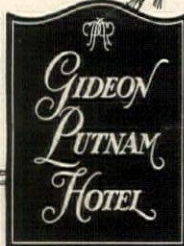
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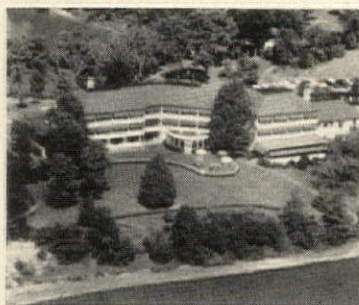


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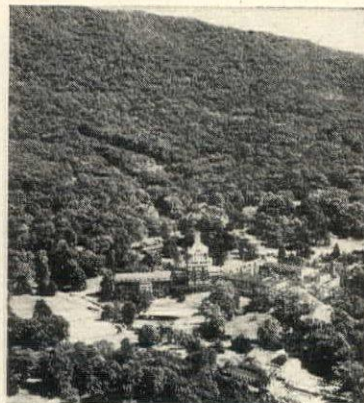


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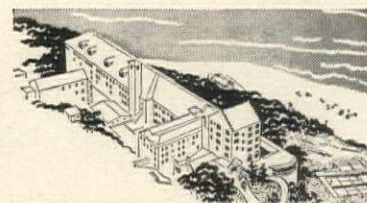


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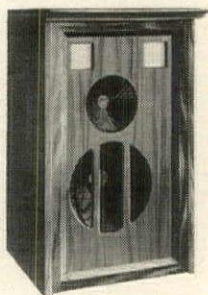
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Travel

Continued from page 24

campesinos here in Western Mexico; drag it gently across a tile floor, and listen for the same liveness or deadness. If you have the opportunity to compare a known forgery with an authentic piece, you will hear the difference clearly. I admit that it may not be clear at all in the plaza, especially if you have no way of making comparisons, but the hocus-pocus is bound to impress Don Hilario, and bring down the price.

There is also the saliva test. Dab a little saliva on the figure. If it soaks in quickly, the piece is probably new. If it lingers, the piece is probably old. The explanation is that centuries of burial—of soaking rains, which filter minerals through the soil—fill the "pores" of a pottery object, so that moisture is absorbed less promptly. This test, like the ear test, is rather difficult without a basis of comparison, but it will impress Don Hilario even more. He never thought of touching spit to the object, bless him, and he has no wildest idea what it is intended to reveal.

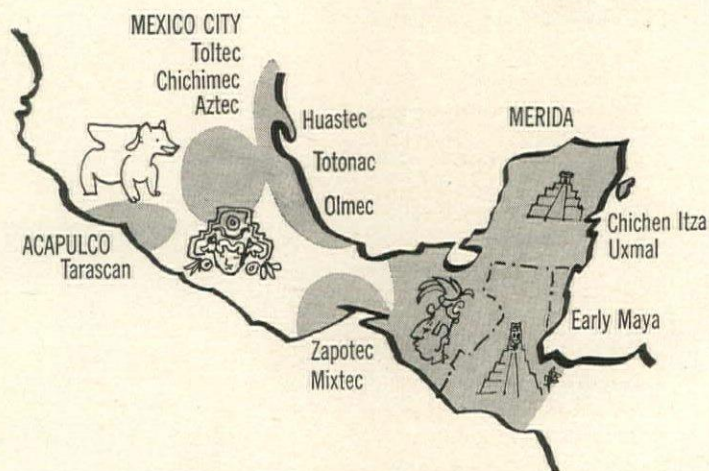
You have now applied these tests, and concluded that the figure is either authentic or very well forged. What next? Why, *buy it, hombre*. The very fact that you went through the rigmarole of examining it, tapping it, salivating upon it, indicates that you imagined it sitting on your coffee table. If it satisfies you aesthetically, take it. The loveliest item in my own modest collection is an out-

and-out phoney. I knew it was a phoney when I bought it (in fact I knew the old man who made it, a gentle soul now deceased, God rest him), but it was and is so charming that I value it above most of my authenticities. A persuasive fake is worth a dozen dreary real-things.

The only remaining problem is to remove it from Hither Mexico to your coffee table. If it is a pre-Conquest object of silver, gold or semi-precious stone (jade, turquoise or such) you may not cross the border with it. If it is of pottery or stone, that is altogether different. Theoretically you may not take *any* pre-Conquest object out of Mexico, regardless of the material, if it is more than six inches tall...but "theoretically" is another of those useful words. I daresay it is even more useful than "generally."

So there it is. Come down. Perhaps you will not find the sculpture on which your heart is set. But at least you will have experiences you will never forget. At least you can stand in the Zócalo, the main plaza of the City of Mexico, "among the trees in front of the majestic cathedral," like Flandrau half a century before you. There, if you listen well, there where the Jaguar and Eagle Knights once danced in the shadow of the Great Temple, to the sound of the wooden drums and the clay flutes, you too can hear "the echoed sob of history."

END



HOW TO GET TO PRE-COLUMBIAN ART FIELDS

Transportation by air is available from all major cities in the U.S.A. to Mexico City, where other airlines take you to the large resorts as well as Yucatan and Guatemala. Travel by car is good on main highways throughout Mexico and around larger cities there are modern motels. From Mexico City the best way to the early Mayan ruins of Chichén Itzá and Uxmal on the Yucatan peninsula is to fly. No road goes in and shipping an auto is difficult. You also can fly to Merida from Miami. (Regions of ancient cultures are indicated by shaded areas.) Pre-Columbian Mexican sculpture from Essex Arts, New York.

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House & Garden

FEBRUARY, 1958

WHAT DIFFERENCE DOES IT MAKE?

When the first nuclear shot was fired in anger over Hiroshima in 1945, Americans were stunned by its dreadful impact and awed by the vast new power man had managed to master. But, there was little feeling of national pride in that mastery; Americans were in fact barely touched by the uneasiness that immediately spread over the rest of the world. For the atomic bomb was then an American weapon.

In the years that followed, we got used—perhaps too quickly—to the unprecedented burden of responsibility its possession laid upon us. Life seemed little altered.

But suddenly last autumn the Soviet Union, which by then fully shared our mastery of nuclear power, managed to make a moon and hurl it more than 500 miles from the earth to circle around us at 18,000 miles an hour. This time, Americans were both amazed and afraid. The satellites were not yet themselves weapons of war, but they suggested the existence of military power we did not possess.

There was certainly no panic, but the fear that we might become weaker than the Soviet Union and the knowledge that we had lost at least the first lap of a very big race were clearly going to cause changes in our life that even the atomic bomb had not wrought. They would show up first in our relations with the rest of the world, but they would also touch our daily living—our taxes, our schools, even our supermarkets—with real urgency.

From every possible platform, politicians, preachers and pundits sounded the alarm. Extremists advised the subordination and even elimination of activities that do not advance us in science and technical skills. There were attacks on our luxurious living standard, on the resources we pour each year into new automobiles, for example. At a time like this, what difference does it make, we were asked, what kind of houses we build, how we decorate them and how we live in them?

In our view, it will make all the difference. If the satellite scare does nothing but force us to face up to the crisis in education which we have for so long been talking so much and doing so little about, it will have been a blessing indeed. Much needs to be done about the teaching of science and skills. But training alone is not education. Knowing how to do something is not enough for the men and women of a free society. It is perhaps more important to know when to do something and when not to. For ours is an age of responsibility that calls, not for knowledge alone, but for thought, for the recognition of relationships and differences, for wisdom and for the ability to communicate it.

And the preparation of a civilized man for his search for truth, for beauty, for humanity, for good must begin with the family and in its house.

W. H. L. Jr.

Tradition up to date

Part 3 in this series, which began in October, is a guide to selecting furniture inspired by period design but scaled for today's living



French Provincial hi-fi cabinet, right, is a direct descendant of the large Louis XV Norman buffet and a cabinetmaker's miniature.

Fisher hi-fi from Liberty Music Shop. Antique buffet from Old Versailles. Miniature chest courtesy Marion J. Wise Jr.

The growing demand for furniture that is as decorative as it is useful has brought about a revival of interest in traditional design. The timeless beauty of line and wood tone is a complement to architectural simplicity in today's homes. This demand cannot be met by antiques alone. With the exception of Victorian pieces, which are more readily available, good antiques are hard to come by in many parts of the U.S. and tend to be costly. Reproductions, available at a reasonable price, capture the familiar charm of tradition and in many cases improve on the past. Simplified in line and scale, they fit comfortably into modern interiors. Chests with adjustable shelves, pull-out trays and partitioned drawers solve specific storage problems. Tables with new proportions adapt to modern room arrangements. Although expensive hand carving is eliminated, emphasis is placed on beauty of wood grain and finish. Some pieces faithfully copy old patinas by means of hand distressing and antiquing, but most reproductions are lightened in tone to blend with contemporary color schemes. New stains turn mahogany and oak from the heavy, dark woods of the past to a softer, mellower tone. Walnut is either grayed or given a warm fruitwood finish. Bleaching, rarely done in previous centuries, produces still another light beige or bone color. In the October and December issues H&G showed how to use traditional furniture with modern color schemes, fabrics and seating pieces. On the following pages you see how reproductions bring tradition up to date in contemporary rooms.

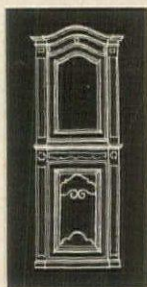
FRESH VIEWPOINT ON DECORATING WITH VICTORIANA

With an imaginative use of cottons and color, decorators Baldwin & Martin, Inc., accomplished a bright and gay transformation in an old summer house, opposite. Existing furniture—assorted styles which any family might have—was brought up to date with paint and fabrics. Victorian cane-back armchairs become accents in a room where straight lined pieces predominate. Their once-prized rosewood frames were painted white and set off with leaf green cotton damask seat pads. White lacquer and brass coffee tables are modern Chinese. Sofas are covered with a brilliant French cotton print to relate old and new styles. In the adjoining room the print reappears on a pair of Edwardian mahogany settees painted white. White walls and beams, formerly dark, reflect the yellow of sailcloth curtains and ceiling, creating a sunny holiday atmosphere.

Owners: Mr. and Mrs. Lloyd Hilton Smith



LEONARD

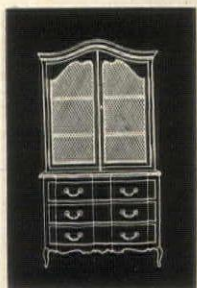


THEN

18th century Provincial bureau was typical of deep, narrow storage pieces frequently built into country homes in the north of France.

NOW

Proportions altered and carved decoration eliminated, the reproduction gracefully holds hi-fi for a modern living room. It is broader and shallower than the original yet retains the architectural feeling. Grilled doors lined with heavy linen conceal TV. This piece, made of chestnut with a natural waxed finish, is mixed with dark walnut Régence antiques and painted reproductions of Louis XV Genovese armchairs. White walls, black sisal rug, upholstery of felt, hound's-tooth wool and toile are contemporary. Photographed in studio of Yale R. Burge Antiques



THEN

18th century Louis XV painted bombé commode had a vitrine superstructure designed to display household china.

NOW

A tablette, or writing shelf, converts the reproduction into a secretary which performs well as a transition piece between dining and living areas in a modern apartment. Walnut panel doors, substituted for grilles, are kept open to frame a collection of reproduction 18th c. *trompe l'oeil* plates on adjustable shelves. The lower section has become a cabinet with the same serpentine apron but simple paneled front for contrast. Warm citrus colors appear inside the cabinet, on chair seats, painted sideboard and mirror.

Decorator: Bess Bernard

Continued



GRIGSBY



THEN

Chair with S-curved back and cabriole legs, leather-topped gaming table with pedestal base were characteristic of American Queen Anne design.

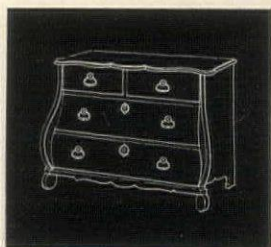
NOW

The chair legs are straightened, and the pedestal base of the table is simplified to bring the reproductions into line with contemporary pieces against a sleek textured background. For comfort box cushions replace slip seats. The table top, stripped of its leather gaming surface, is modified to accommodate four people for dining. Faithful to the originals in finish, these mahogany pieces are set off by the marbleized walls and a plain floor of vinyl tile. Furniture by Kittinger Co. Floor and wall tile, Amtico. Photographed at Schwab House

QUALITY IN QUANTITY

The evolution of quality in quantity is an achievement of today's furniture makers. Custom design is no longer the sole criterion of good craftsmanship. Today's manufacturers produce a hand-crafted look in reproductions at a reasonable price. A leader in this admirable advance is the Grand Rapids Furniture Makers Guild. Now in its 26th year, the Guild is a unique alliance of nine manufacturers of traditional and contemporary furniture (work of the nine is shown on these pages) and over 200 selected furniture stores across the country.

Their purpose is two-fold. On one hand the Guild tries to encourage public appreciation of fine furniture. On the other, stores and manufacturers exchange ideas and information to keep abreast of changing needs and desires and are better equipped to help solve the living problems of families today.



THEN

18th century Italian bombé chest was hand-crafted of pine with a painted finish that failed to survive the centuries.

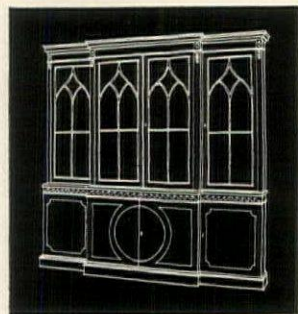
NOW

Duplicating a chest with contoured front and drawers of different sizes would be prohibitive in cost today if it were not for modern production methods. Made 8" longer for more practical storage but otherwise a line-for-line copy, the reproduction has a durable white painted finish with gold decoration and brass hardware. It is an amusing piece for contrast in a room with classic contemporary furniture. Furniture by Baker.

Continued



TRADITION UP TO DATE
Continued



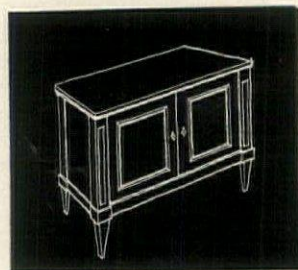
THEN

English mid-18th century pine bookcase with Gothic tracery was scaled for large rooms. Because of its size it dominated the decoration.

NOW

Reduced in size and stripped of carved ornamentation, the reproduction serves the same purpose in today's smaller, simpler rooms. Imposing because of its classic lines and dark walnut finish, it qualifies as a focal point. Extraneous tracery has been removed so that porcelain and books can be revealed in a new light behind plain beveled glass fronts. Ring pulls, substituted for lock and key on the closed section, repeat the central motif in the original. Furniture by Grand Rapids Chair Co., Division of Baker Furniture, Inc.

NEW DIMENSIONS FOR STORAGE



THEN

Italian commode, circa 1780, was distinguished by straight lines, exotic wood with contrasting inlays, ormolu mounts.

NOW

An elongated and simplified version of the commode adds 20th century innovations—its interior is perfectly fitted for hi-fi or TV. Made of fruitwood with a warm antiqued finish, it has a more informal appearance but captures the flavor of the original. Molding is inlaid instead of applied. Cabinet by John Widdicomb Co., Contemporary pieces by John Stuart Inc. Owner-designer: James R. Bronkema



THEN

Colonial American chest-on-chest made of walnut raised storage to a new but graceful level in keeping with high-ceilinged homes of the patrician past.

NOW

Designed on a lower scale with the same proportions, the reproduction bonnet-top highboy adds beauty of line to an austere entrance hall. Its slender flaring legs are in harmony with simple contemporary pieces. Details such as the turned flame finials, willow handles and rising-sun pattern of center drawers at top and bottom were accurately copied. It is made of cherry with a fruitwood finish which develops a warm brown tone with the passage of time. Boasting eleven drawers, this piece provides compact storage for living and dining room extras or for clothes and accessories in a bedroom. *Highboy by Kindel. Lamp table, chair, Widdicomb. Sofa, coffee table, Mueller.*

Continued



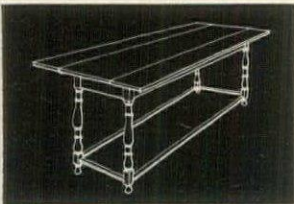


THEN

Library table of American Empire period was high and hefty. Its ornate veneers, scroll feet, thick post were in fashion then.

NOW

Lowered and planted squarely on the platform base, the reproduction is a sturdy tea table with a top expanded to 34" for games. The grain of the wood is played up without excessive carving. Top in swirl-grain mahogany with a light finish adds richness. Grouped with low armchairs based on English Regency designs, this table is a piece to catch the eye in a modern glass-walled living room. Furniture by Fine Arts Furniture Co. Owners: Mr. and Mrs. Elmer Lago



THEN

Early American pine refectory table with turned legs and stretchers was amply proportioned for large family dining rooms.

NOW

Straight tapered legs and drop leaves transform the dining table into a more versatile piece of furniture. Leaves add the necessary width to accommodate six to eight people for dining, but when they are lowered table can be used as a console to save space. Made of maple with a soft brown tone reminiscent of old pine paneling, the table is informal but not rustic. Here it is combined with Hitchcock and contemporary chairs. Table and sideboard by the Pine Shops, Inc. Modern chairs by Mueller Metals.



Owner-designer: James R. Bronkema

HOUSE & GARDEN, FEBRUARY, 1958

GUERRERO



THEN

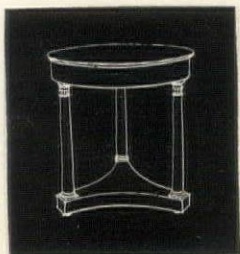
Black lacquered *k'ang* table was the original low dining table used before chairs were accepted in China. Cabriole leg was unusual.

NOW

Modern adaptation for a coffee table has same dimensions and Chinese cabriole legs but emphasizes beauty of wood. It introduces a mellow note in a room in which modern materials (metal and plastic) predominate. Parquet top combines cherry and teakwood finished in fruitwood or pewter. Curved rather than straight detail breaks the length, lightens the piece. Coffee table by Colonial Mfg. Co. Contemporary furniture, Mueller Metals.

NEW TALENTS FOR TRADITIONAL TABLES

Shopping information for pages 28-37, page 98.



THEN

Empire table, circa 1815, was limited in use as an occasional table. Tripod base and columns showed Greco-Roman influence.

NOW

Additional columns support a sizable new version that brings traditional elegance to a modern game room. With a top 60" in diameter it provides plenty of elbow and leg room. Brass insets and banding penetrate the table top and will not pop up. Finished in deep walnut, this piece contrasts with cane-back chairs, textured stone walls and a terrazzo vinyl tile floor. Furniture by Johnson Furniture Co.

Continued





DECORATING THEN AND NOW

The play of one pattern against another—popular trend carried to extremes in the 19th century—has been freshly interpreted in this garden room. The Victorian settee of hand-carved teak was painted white and covered with white quilted linen, its lacy detail emphasized by delicate ferns in the foreground. In bold contrast is the zebra rug on a white vinyl floor. Against the all-white background the patterns have new significance and carry equal weight in the room scheme. *Decorator: Michael Taylor, A.I.D.*

The ambitious, busy 19th c.

By Wayne Andrews



GOthic MANSION, 1846,
BRIDGEPORT, CONN.

Carl Bridenbaugh has reminded us in the previous article in this series that the 18th century in America was neither decorous, stately, nor calm. It was, however, an innocent pageant compared with

the 19th. Seldom satisfied with itself, and then not for long, the 19th century is still a puzzle to antiquarians who fancy periods in which taste is handed down from on high.

In the 19th century Americans were never quite sure who were entitled to set styles. The plantation masters of the South? They faded into a never-never land once the Civil War was lost. The bankers and merchants of the North? The giants of one generation were often the pigmies of the next. Although it was true that an aristocracy emerged after the Civil War, an aristocracy based on railroads, mines and factories, it was not taken seriously for very long. In 1913 came the passage of the income tax amendment to the Constitution, and the Vanderbilts, the Astors, and the Goelts faced, not immediately, but gradually, the loss of their glorious pre-eminence.

There were both good and bad in the race for distinction of 19th century men of means. In almost any town you may find angry examples of the town houses of dead millionaires frowning upon each other. But if you look a little more carefully, you will come across buildings in which architects and decorators were freed—for better or for worse—from polite traditions and given the chance to express the longings of their own era. These longings may exasperate us if we happen to admire the stratified culture of 18th century Williamsburg. But they may also be an inspiration if we take the trouble to look behind the front door of a Gothic castle or a shingled summer house.

Like a play that has been insufficiently re-

hearsed, the 19th century did not begin on time; for our purposes it may be said to have opened with Andrew Jackson's election in 1828. Jackson's inauguration was nothing if not informal—the mob that swept into the White House at Old Hickory's heels was a disgusting sight to those who prized the decorum of John Quincy Adams—and informal was certainly the word for the plans of the houses invented by our leading architects in the 1830s, 40s, and 50s. Nothing so conservative as the traditional colonial layout of four rooms to a floor with a central hall was representative of the best work of the best designers; the accent was on comfort and convenience instead of the stately geometry favored by Bulfinch, Buckland and McIntire in the preceding generation.

If you believe that man is a reasonable animal, you will be surprised to learn that the American landscape in these years was dotted with Grecian temples, Gothic castles and Italian villas. Was this the answer to the cry for comfort and convenience? It was. And you would do well to remember that we may seem as unreasonable to our great-grandchildren as our great-grandfathers seem to us.

In these romantic decades the critics who set the styles believed that men were meant to live in time as well as space. The fourth dimension, the very thing that led Marie-Antoinette to build a pavilion at Versailles in which to play milkmaid, was obviously worrying one congressman who set out to improve our taste in the 1820s. In the midst of an address in which he made mincemeat of the reputation of Robert Adam, he paused to ask if even the temples of Greece were as inspiring as the Gothic cathedrals with "their peculiar and deeply interesting associations which, I know not how, throw back the architectural remains of the Middle Ages to a much remoter antiquity in the imagination than (Continued on page 116)



ITALIAN VILLA, BUILT IN 1837 AT
BURLINGTON, NEW JERSEY.



"BELLE GROVE", BUILT 1857
AT WHITE CASTLE, LOUISIANA.



HOUSE DESIGNED BY H. H. RICHARDSON,
1874, NEWPORT, R. I.



W. G. LOW HOUSE, 1887,
AT BRISTOL, R. I.

This is Part III of H&G's New Dictionary of Design.

Previous installments were: Part I, the 17th century, October, 1957;

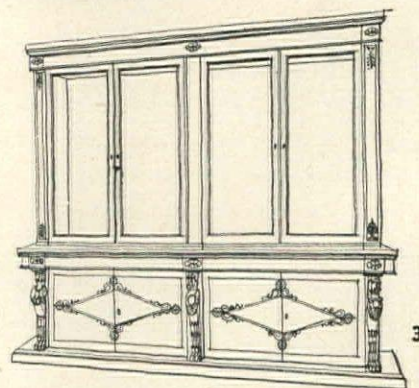
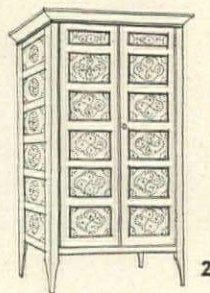
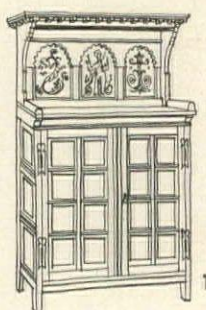
Part II, the 18th century, December, 1957.

To order reprints of these Dictionaries of Design see coupon on page 113.

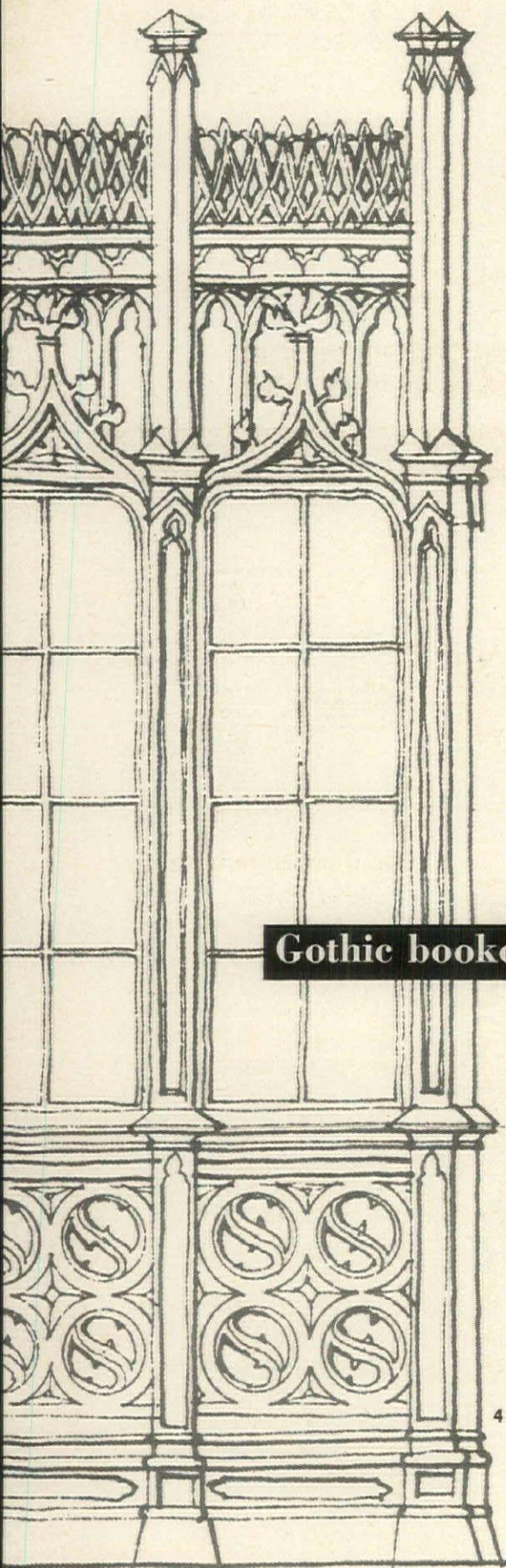
19th CENTURY

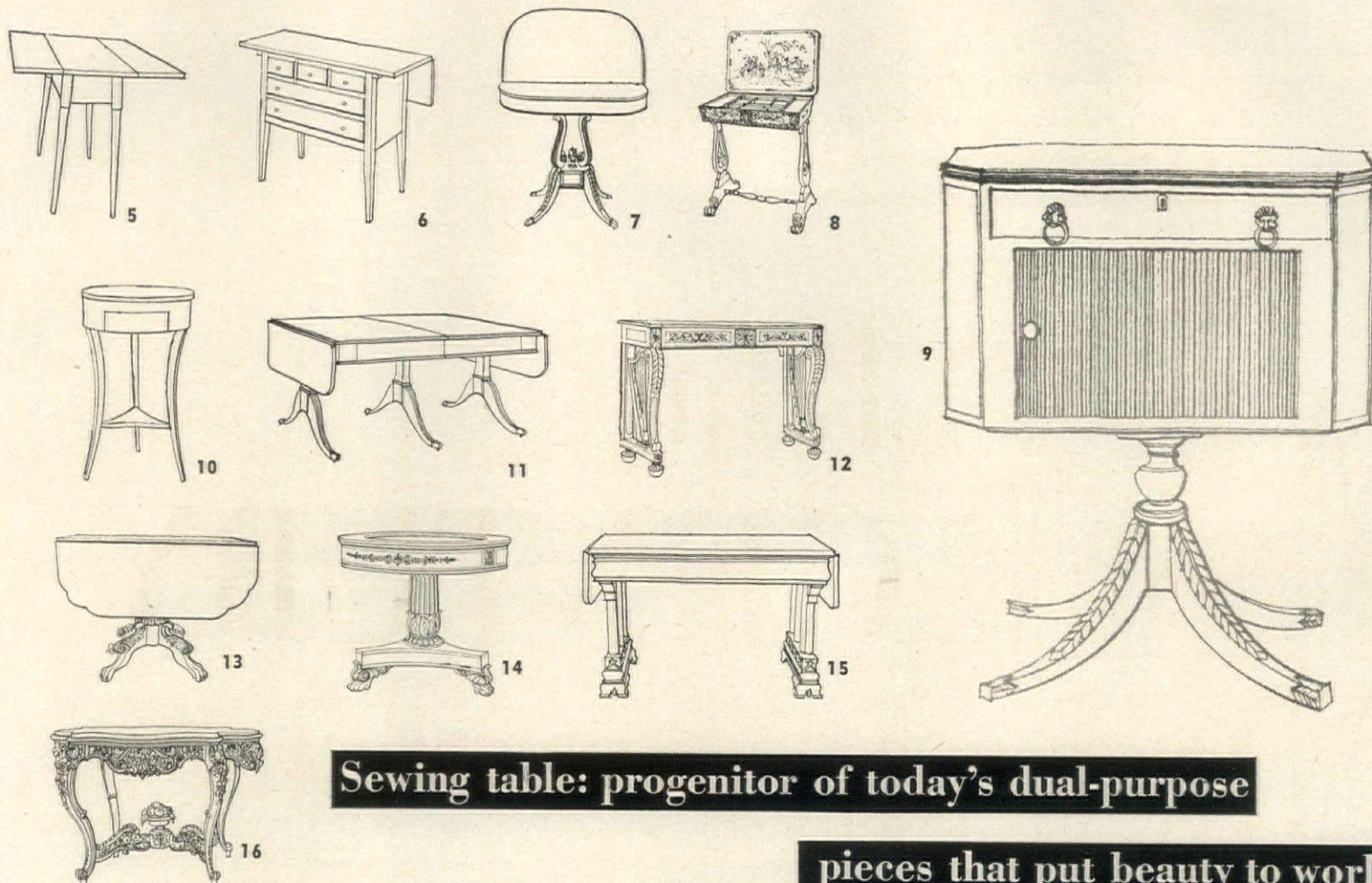
19th century design was one of extremes. The wave of classicism which swept Europe and America in the late 18th century survived wars and revolutions and found expression in the Federal furniture of the young Republic, the Regency style in England and the Empire style in France. Design elements borrowed from ancient Rome, Greece and Egypt came into architecture, furniture, arts and fashion in the early 1800s. By mid-century the Gothic style reappeared in massive architecture and architectural furniture; Victorian pieces of the mid- and late-1800s combine elements of both Gothic and Renaissance. In France styles of Louis XV and XVI were revived and traces of both appeared in the furniture of England, America and Europe. Individual craftsmanship gave way to mass production. The names Hitchcock, Eastlake and Morris were associated with pieces turned out by the furniture factories. By the end of the century massive grandeur was yielding to a vogue for experimental forms of simpler lines, new processes and materials. The age of eclecticism in the decorative arts gave way to the innovations of the 20th century.

Gothic bookcase: early storage with a built-in look



Cupboards represent the extremes of 19th century design and taste. The first shows neo-Jacobean style (1) made popular in the 1850s by English architect Eastlake. The Shaker food cupboard with perforated tin panels (2) was the work of an American religious sect whose simple and practical designs, many entirely original, were developed to suit specific needs rather than to imitate earlier styles. In contrast to the unadorned Shaker product (also widely used by Pennsylvania Germans) is the massive English Regency breakfront designed to display books or china (3). The Gothic architectural influence was seen a few years later in bookcases with arched panels, carved pediments, and pierced decorations on base (4).

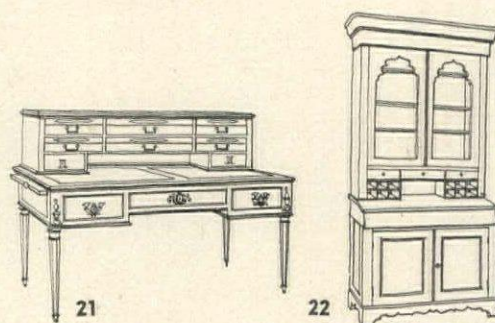




Sewing table: progenitor of today's dual-purpose

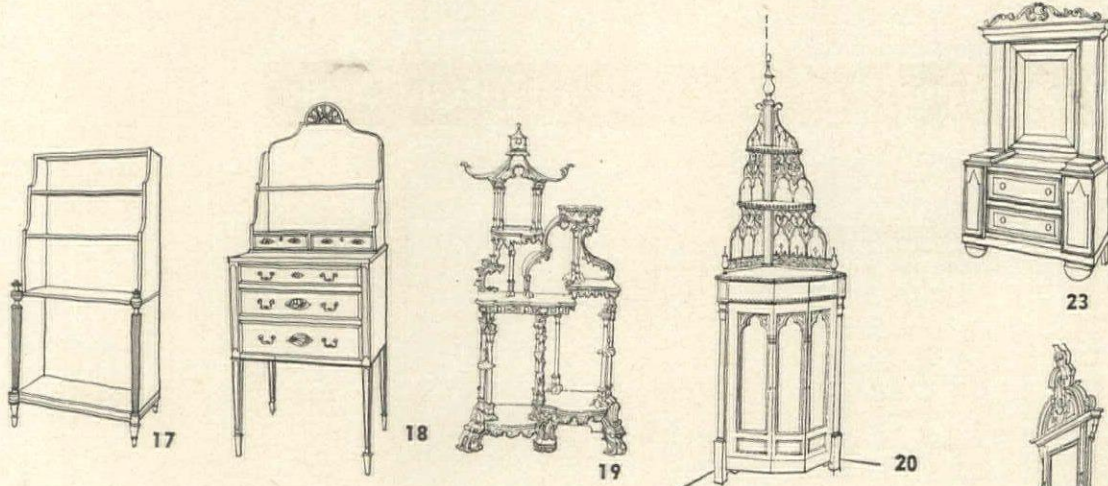
pieces that put beauty to work

Contrast in table design is shown in simple turned legs and drop leaf of Shaker table (5) and sewing cabinet (6) compared to classic pedestal card table of the Federal period (7). Sewing tables were introduced early in the century—some lacquered and decorated in the Chinese fashion (8) but many had Duncan Phyfe style tambour front (9). Simple undecorated German Biedermeier tables in light woods were useful as odd pieces (10). Introduced late in the 18th century, formal dining tables appeared in many styles, among them the three-pedestal extension type of the Federal period (11). Console tables like the marble-topped English Regency example, carved and inlaid with classical motifs, early in the century, became larger and more ornate in the Victorian period (12). The pedestal base was heavier in American Empire pieces of the 1830s, with boldly carved paw feet (13), or solid columns and extended base ending in scrolls and carving (14). A Gothic sofa table was supported by columns on bracket feet (15). French rococo was expressed in America by the furniture of John Belter (16).



Desks and secretaries

followed two general styles, the table and the tall desk-bookcases popular in the late 18th century. The French Empire piece (21) is decorated with metal mounts and has simple rectangular lines, later seen in American Empire pieces. An unadorned secretary bookcase (22) relies on its wood for color. The bureau or dresser (23) was a new form when introduced in the mid-1800s. Usually part of a machine-made set, the bureau was Gothic, Renaissance, or French according to current fashion. Drawers topped by marble were flanked by cupboards, and a framed mirror made up the top of the piece. Dressers of the 1870s were often elaborately carved and the mirror extended almost to the base of the piece, with drawers on each side (24).



Cabinets: a variety of small, open-shelf pieces, ranging from bookcases to the elaborate Victorian *étagère*, was popular through the century. The Regency bookcase on casters was designed as a moving library for use in the breakfast or tea room (17). The American Federal cabinet has open shelves for china and drawers for storage (18). More ornate is the Victorian whatnot in the Chinese style, with mirror back and tiered shelves (19). The whatnot, often factory-made, was popular from the 1850s until the 1880s in both corner and flat-wall styles for displaying bric-a-brac. The corner example (20) has a cupboard base with glass doors.

Continued

Chests of drawers such as this Shaker example (25) sometimes foreshadowed modern design. In the South the sugar chest came to the dining room (26). Early Federal style combined Hepplewhite and Sheraton forms with classic carving (27). French Empire was reflected in heavier lines, paw feet, classic and Egyptian carving and gilding (28). The German Biedermeier chest relied on contrasts in woods (29). Characteristics of Empire design appeared in 1830 American pieces (30). Furniture designed for heavily paneled rooms became massive. Drawer pulls were carved and chests framed with elaborate molding (31).



25



26



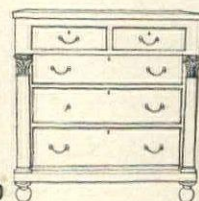
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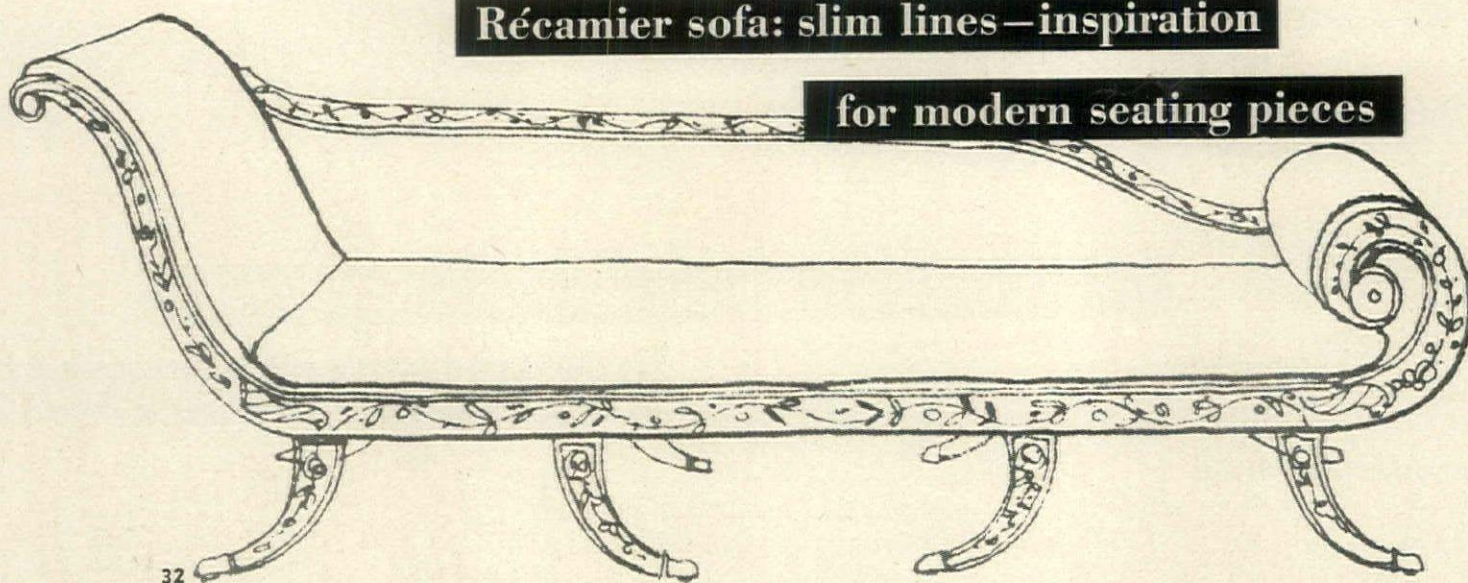
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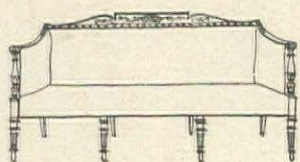
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Récamier sofa: slim lines—inspiration

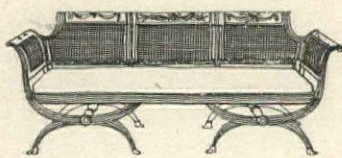
for modern seating pieces



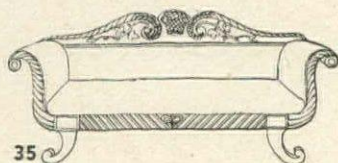
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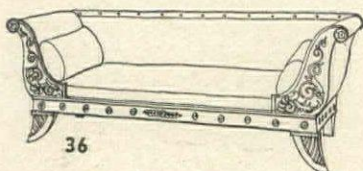
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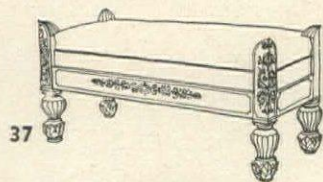
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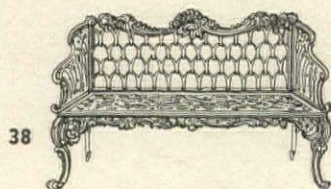
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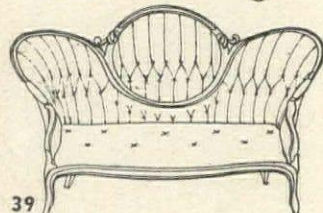
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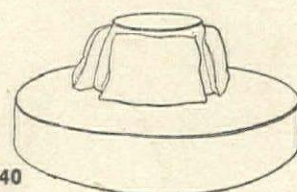
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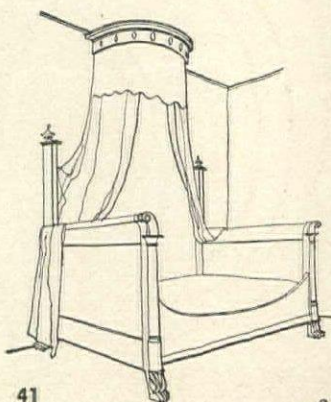


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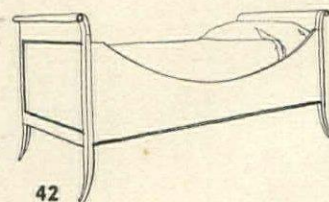


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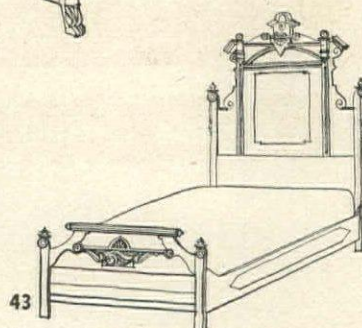
French and English designs for sofas were borrowed by American craftsmen: the Récamier or Grecian sofa (32), the classic Sheraton design (33). Duncan Phyfe favored the Roman type of French Empire furniture (34). The elaborate carving and outcurving lines of the later American Empire pieces (35) were popular well into the middle of the century. They were based primarily on English Regency style, which was often heavily painted and gilded (36 and 37). Cast-iron garden furniture was introduced in the 1840s. The revival of French rococo designs is reflected in this cast-iron settee (38) and in the medallion-back upholstered sofa with modified cabriole legs (39). Circular sofas were in use from 1850 to the 1890s (40).



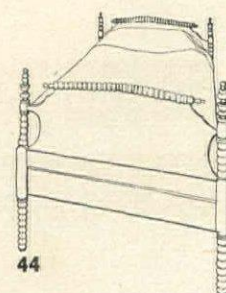
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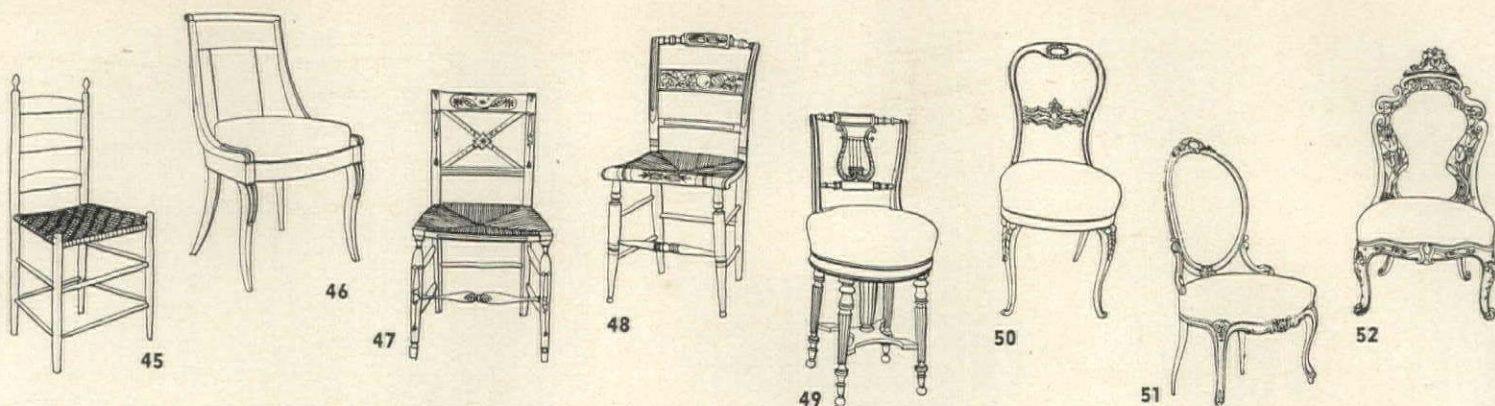


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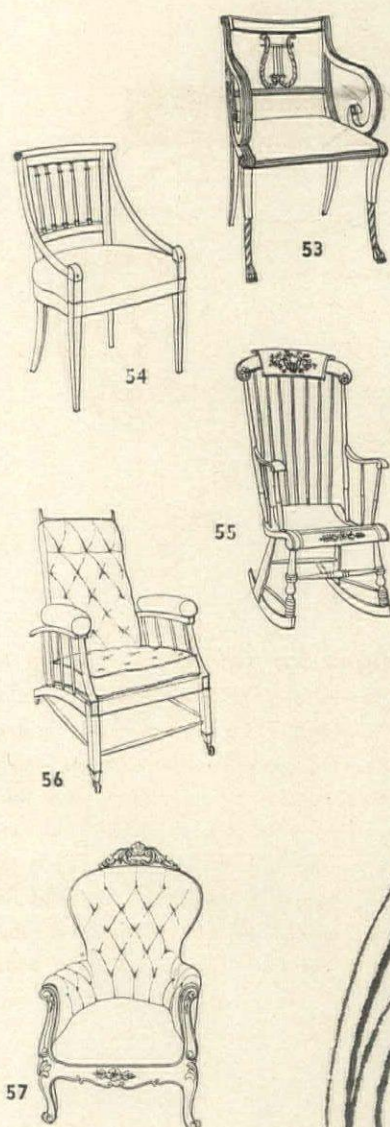


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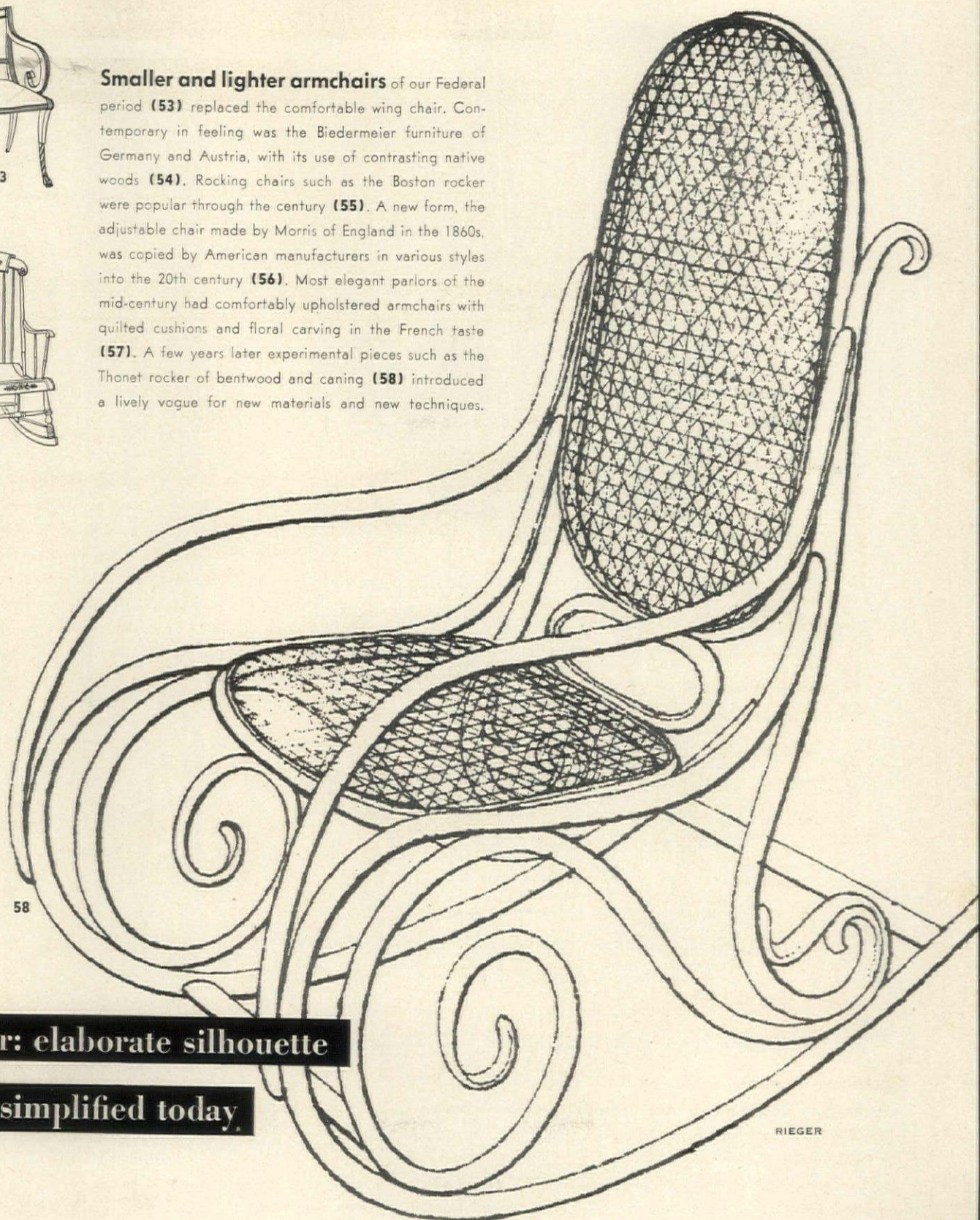
Fashions in beds are reflected in the elaborately draped American Empire example with paw feet and metal mounts (41). It resembles the German Biedermeier piece of the 1820s (42). Similar to both was the later American sleigh bed. In mid-century the architectural neo-Renaissance style was popular for matching sets of washstand, bureau, and bed—the beds having high, carved and paneled headboards (43). In contrast was the simplicity of the spool bed (44), a type of "cottage furniture" manufactured from the 1840s to the 1880s.



Side chairs ranged from simple to bizarre. Slat-backed chairs with cane or rush seats were a common country style (45). American versions of the classic Greek klismos chair, a French Empire revival (46), were uncomplicated. The fashion for "fancy" Sheraton chairs (47) from the late 1700s, appeared in factory-made Hitchcock chairs (48) of the 1820-30s, with stenciled designs. More formal furniture used the classic lyre motif (49). Rosewood side chairs of mid-century with cabriole legs and curved backs often had the newly popular Renaissance motifs (50). In France in the 1850s, Louis XV styles were literal copies in carved and gilded pieces with rich upholstery (51), and in America the luxurious floral carving of Belter chairs (52) expressed the joyous revival of French rococo.



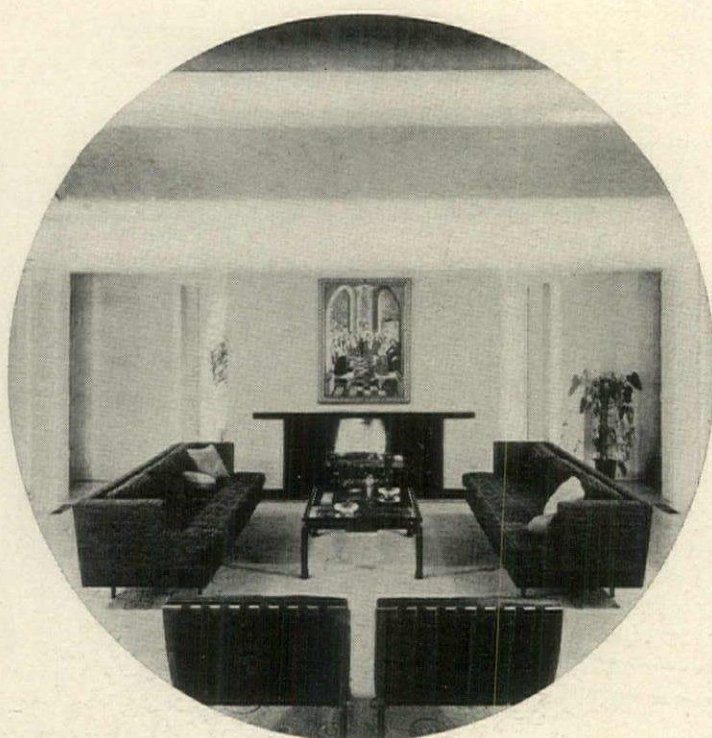
Smaller and lighter armchairs of our Federal period (53) replaced the comfortable wing chair. Contemporary in feeling was the Biedermeier furniture of Germany and Austria, with its use of contrasting native woods (54). Rocking chairs such as the Boston rocker were popular through the century (55). A new form, the adjustable chair made by Morris of England in the 1860s, was copied by American manufacturers in various styles into the 20th century (56). Most elegant parlors of the mid-century had comfortably upholstered armchairs with quilted cushions and floral carving in the French taste (57). A few years later experimental pieces such as the Thonet rocker of bentwood and caning (58) introduced a lively vogue for new materials and new techniques.



**Thonet rocker: elaborate silhouette
in bentwood, simplified today.**

RIEGER

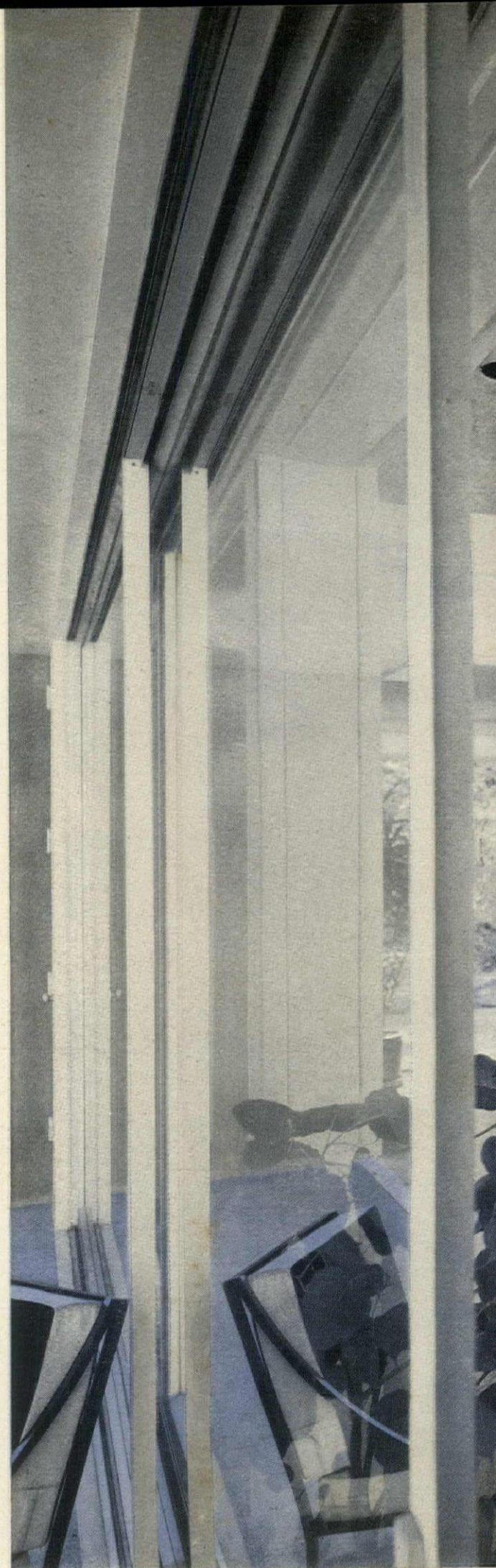
The modern house is a personal house



Modern houses, you often hear, are all the same. But, of course, they are not. A contemporary house can take any form the architect and the owners wish to give it. It can be of glass and steel, furnished with molded chairs and decorated with spinning plastic mobiles. Or it can assume a rustic character, warmly embellished indoors with natural wood finishes. Modern can be many things. The house shown on these pages, for instance, is notably contemporary in spirit; but what make it outstanding are not its similarities to other modern houses but rather its striking differences. Inside, vaulted and gilded ceiling sections over the living-dining area, shown on this page, are immediate evidence of its departure from conventional design. The plan is unusual, too, consisting of four perfectly square structural units, each of which intersects with a corner of the central living-dining area. Two are bedroom units, another a guest suite and the fourth a kitchen-service area.

Of all this house's distinctive features, however, the most impressive is seen on approaching the site.

For this view, please turn the page.





DAMORA

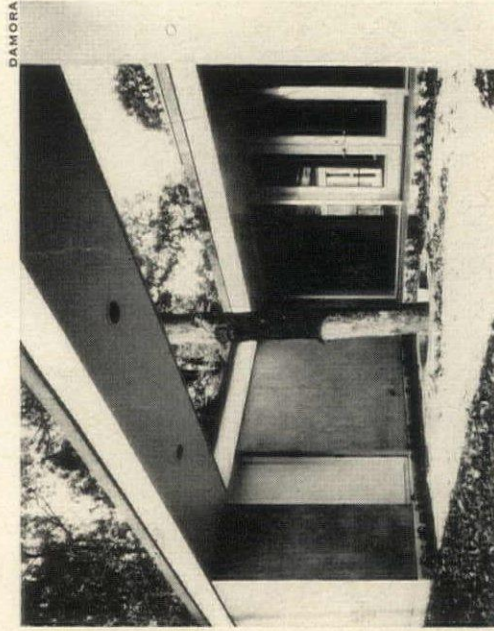
Vaulted ceilings of gold leaf give a romantic light to modern lines

Continued



Bridging a peaceful stream, the house commands a rare woodland setting

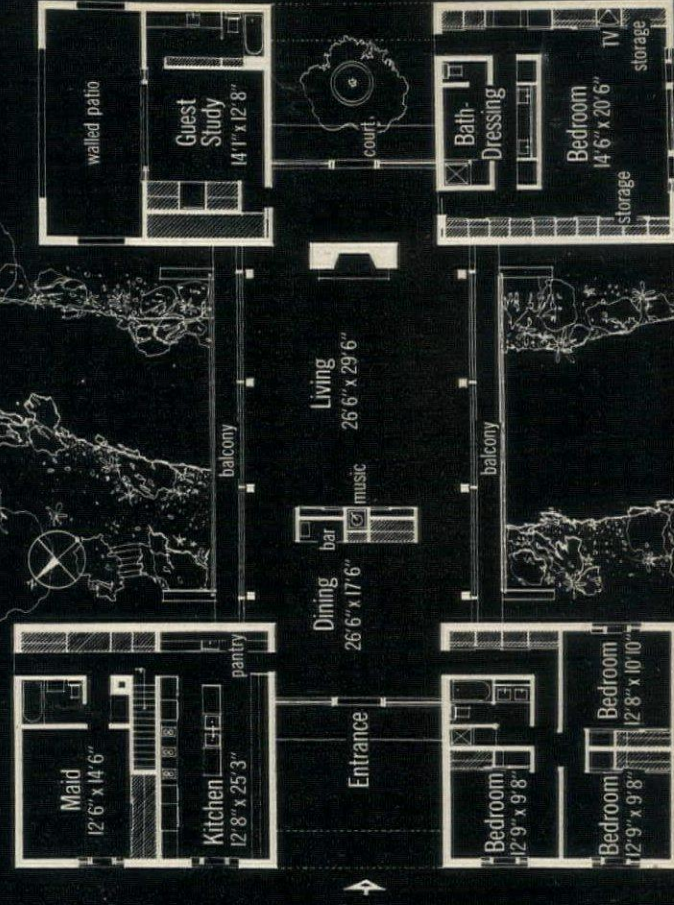
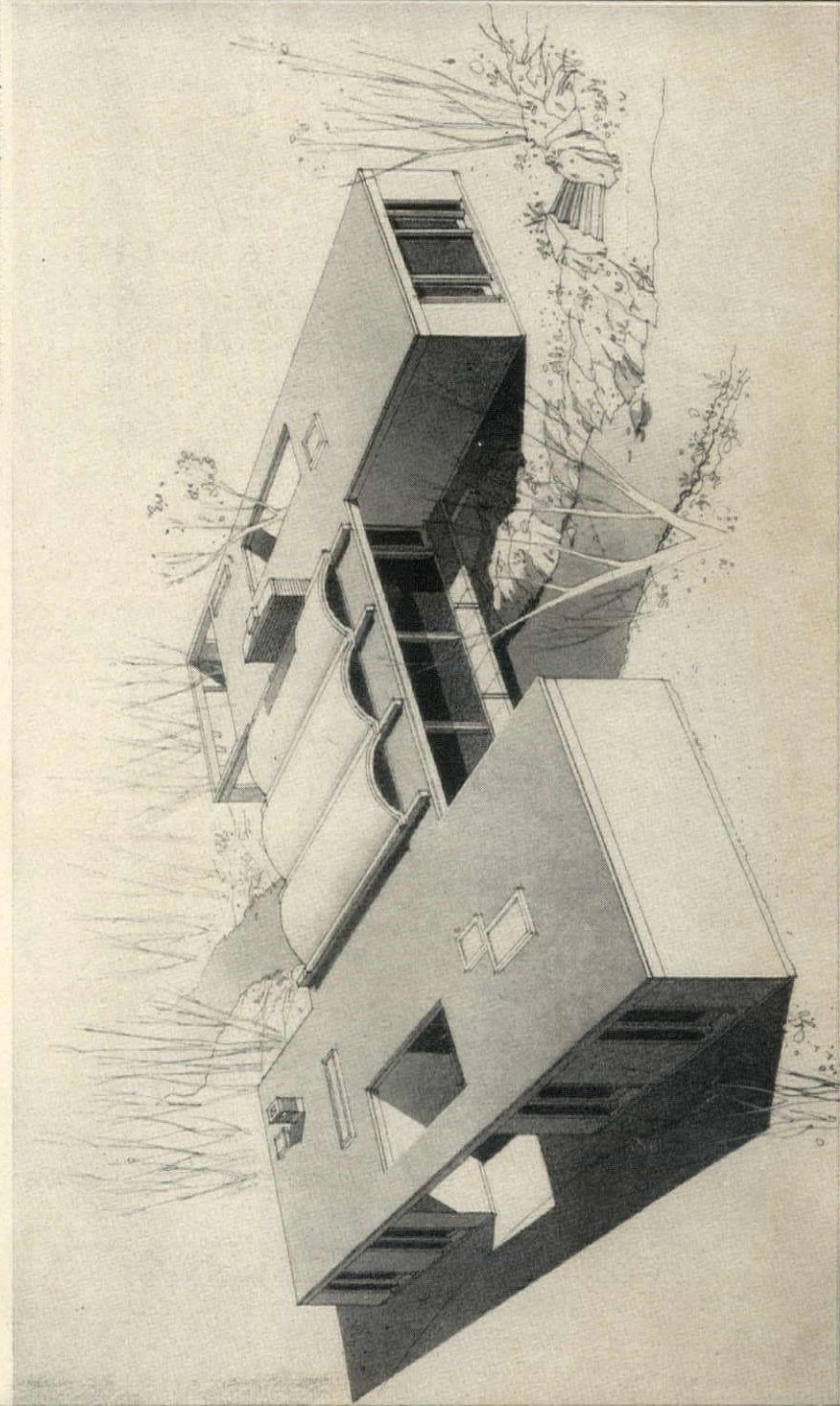
H-shaped house is formed, as drawing below shows, by junction of the four wings and the arched living-dining bridge which spans the stream. Open sections in roof are above entrance at left, rear courtyard between master bedroom-guest wings, and the walled guest room patio.



Rear entrance is approached through a courtyard. It is defined by roof section with thick cornice running between two wings. Exterior walls of all four wings are finished in pink stucco. These walls carry a pattern of geometric figures in bas-relief designed by the architect.

Anchored on either side of a woodland stream, this house is an extraordinary bridge straddling the flowing water. The three arches over the bridged section are designed to suggest a sense of fluid motion, in contrast to the four flat-roofed wings branching from its corners (see plan). Glass walls on both sides not only give the 47' living-dining area the open effect of a bridge but also allow the owners to enjoy a view of the brook, its pools and falls, both upstream and down. In fair weather, they may sit outside on balconies running the width of the bridge. Each of the four wings is a distinct zone with direct access to the living-dining bridge. Each has its own bath, and the walls of these wings, in contrast to the bridge, are largely solid for privacy.

ARCHITECT: *John Johansen, A.I.A.*; LANDSCAPE ARCHITECT: *James Fanning*; INTERIOR DECORATOR: *Katherine Hartshorne, A.I.D.*



Many styles blend to give the interior its own mood



Rear hall has Sheraton chest-cabinet as contrast to modern design.

Like its exterior profile, the interior of this house has distinction, free from arbitrary rules that dictate what must go with what. For instance, the vaulted ceiling sections, rising to a height of 13' and finished in gold leaf, are a classic feature. Yet they contrast agreeably with such "modern" materials as the gray-black terrazzo flooring of the living-dining area and the glazed brick of the fireplace. Against the rear wall of the fireplace is a fine Sheraton desk-cabinet housing a collection of porcelain from the Orient. On either side of it is a Victorian rosewood chair. In the living room, the seating pieces were chosen for everyday comfort and contemporary appearance. And in the dining area is a rosewood table with Chippendale fretwork. The kitchen and baths are efficiently planned with modern materials for contemporary living needs. Though the bridged area of the house is glass-enclosed on both sides, the living area is well screened from the entrance by a storage wall containing a bar and hi-fi system. Each of the four wings, standing almost independent of the rest of the house, has exceptionally generous storage facilities.

Out-size kitchen is equipped with double ovens, broilers, freezers and refrigerators. Double sinks are centered in the work island, directly under a large rectangular skylight. At the far end is the pantry, with an additional sink. Breakfast area is in the foreground. Laundry and storage rooms are in the basement.



Living room, nearly 30' long and directly over the stream, is core of the house. All four wings open to it. Beige carpet has pattern of circles repeating the design in exterior stucco walls. Wall behind piano is flat black, contains bar and hi-fi, opposite. There are twin sofas in striped tones of brown.

GUERRERO



THE SMALL MODERN HOUSE IS YOUR BEST BUY



The views by **CARL KOCH**

expressed in this conversation with *House & Garden* editors are richly backed up by years of immersion in the design and fabrication problems of the small modern house. Koch and his associates were nationally acclaimed in 1949

for a radically experimental dwelling—the Acorn House—designed to be factory fabricated and delivered to the site in one package. He was called in as a consultant to help salvage—and to learn from—the ill fated Lustron House. His firm has planned and developed several whole communities of 100 or more houses, including Conantum, a co-operative venture in Concord, Massachusetts. From the Conantum experience came the basic design of the Techbuilt House, Koch's most successful effort to combine good design, prefabrication and popular appeal in a single dwelling. In the short time since 1954, Techbuilt "semi-factory produced" houses have been built in 25 states. Harvard-trained and now 45, Koch practices architecture ("modern but not too modern," say friendly critics) in an aged and very traditional house near Harvard Yard.

In the small house field modern design lags behind styles covered by the catch-all term "conventional." If most Americans appear to favor the conventional house, why is modern considered a better buy today?

KOCH: There is little evidence, first of all, that modern costs less per square foot. Whether a house is modern or conventional, its shell—that part of it which establishes its "style"—represents roughly one quarter of the cost of the completed house. The rest of the money goes into interior details and an ever increasing system of elaborate equipment.

Then in what respects is a modern house a better buy?

KOCH: For one thing, contemporary design—if it is good design—makes more sense in the world we now live in. To incorporate pseudo-traditional features in new construction simply isn't getting you anywhere. You are chasing a will o' the wisp by designing cheap imitations of Georgian houses. It is very understandable that people today, living under the stresses of this frantic age of headlong living, look to their houses for escape. Many seek to recapture some of the values that still shine forth from old buildings. They feel safer living in an atmosphere that is tried and true. All of this is understandable, but I don't regard it as particularly praiseworthy. Turning to the past denotes to me a lack of faith in our present society.

What is wrong with feeling that "the kind of house Grandfather lived in is good enough for me?"

KOCH: As a sentiment, there is nothing wrong with it. But it portrays Grandfather in an unflattering light. And the American grandfathers before him. The Pilgrims didn't build what they considered "cute, cozy little cottages." They built the best houses they could with the materials and means they had at hand. When we, in an entirely different environment, fail to utilize our infinitely greater resources in the same straightforward manner, we are actually letting our Pilgrim ancestors down.

Why can't we adapt our modern materials and techniques to the design of traditional houses?

KOCH: Some architects try to, but I think they are only confusing themselves. To be rationally traditional, you've got to throw out all plastics. Our ancestors didn't have plastics. Yet plastics have many fine uses when applied to contemporary design. Steel certainly has no sensible function in a traditional house. Still, in many ways both structural and decorative, steel is an ideal material for modern residential building. I think it is ironic that some people say, "Traditional is more American than modern." But how can this be? When the first houses were built in this country there was



no American tradition to go by. We are actually responding in a traditional way when we build houses that are consistent with our national temperament and technological progress. It's hard to believe that imitation Georgian or Colonial houses express our present temperament.

In the intangible qualities of living, is the modern house our best buy?

KOCH: It is precisely these qualities that recommend the modern house. To begin with, the decision to live in a house of contemporary design requires a person to exercise his judgment. There are many kinds of contemporary houses—and at least a dozen ways of evaluating and choosing from among them. On the other hand, if you like Cape Cod, then Cape Cod it must be. You allow yourself one choice. What's more, when you choose a Cape Cod house you are letting your forefathers work everything out for you; you are conceding that you haven't got anything to say for yourself. A contemporary house can be a risk, but it also can be a challenge.

There is all the opportunity in the world to make a modern house reflect good living and a happy approach to life. But it requires spending some time with matters of the mind and spirit. Here, I think, is where many American women haven't used their full capacities. The modern house puts a woman on her mettle. If she really wants her home to be a background for herself—a medium through which she may express her pleasures and tastes—then she must concern herself with all the real and applied arts of living. She must learn to recognize the differences between good design and bad, durable materials and shoddy ones, surface textures that go together smoothly and those that conflict.

Isn't this asking a great deal of the modern housewife, beset with more responsibilities than ever before?

KOCH: No, I think such challenges as these are directly involved in carrying out her other responsibilities. The 20th century housewife has dozens of jobs. She must be cook, scullery maid, taxi driver, cleaning woman, maître d'hôtel, purchasing agent, social arbiter—the list is endless. Whether she likes it or not, she is a new kind of woman. But she is also an individual, and the one place where she can best dramatize this fact is in her own home. If she is only looking for a place to hide, then she should by all means live in a Colonial house. But if she has the natural desire to express herself, a modern house will give her the greatest opportunity. What kind of a house is it that doesn't reveal the qualities and interests of the woman who lives in it? It really isn't any particular person's house. Nothing looks nicer in the mind's eye than the huge, old-fashioned kitchen with a black kettle on the hearth and wooden ware hanging from the wall. But the modern house-

wife should try working in such a kitchen today. She may imitate her grandmother by hanging pots on the wall, but she needn't. There was a reason for hanging pots 100 years ago; no closets existed for storing them. But storage facilities in the modern house can be one of its best features.

We hear the complaint that the modern house—especially the small one—lacks adornment. It is "too lacking in the human touch." Are these fair criticisms?

KOCH: I think most architects prefer to design houses for families who are as willing to exercise their judgment of materials and designs as were the 18th and 19th century Americans who, after all, exercised the same judgment. In many ways the ideal house would be a simple but soundly built and properly ventilated shell. Inside this shell the occupants would then be free to impose their own ideas, their joys and experiences.

As we all know, this is an age of great leisure. It is a time when newly acquired interests may be shown in the home. If a family discovers a pleasant object on a vacation trip, they can always find an imaginative way of displaying it in a modern house. But a traditional house is a different proposition. If you live in a Cape Cod or Colonial house, you must remain faithful to the details of its style. A Scandinavian ashtray or a Guatemalan ceremonial mask simply won't fit well in many traditional houses. And neither will the piece of fine quartzite that you found on the beach.

One of the deterrents to buying a modern house is the doubt many families feel about design. How, they may ask, can you tell good modern from bad?

KOCH: A good modern house should use very few surface materials—and display them judiciously. These materials should avoid dividing a small unit into a lot of smaller ones. Take windows, for instance. A window is much easier and cheaper to fabricate in one large unit than in a dozen parts. In the old days, people would have loved large sheets of glass if they could have got them. The four-panel door was a necessity 100 years ago, but it has no place in a modern house. The woodworker of the past had to piece a door together from many parts because it was the only practical way of building it. You can be sure he would do it differently today.

In choosing any surface material, you should be aware of its texture, color, durability, maintenance cost and sometimes its tactile qualities. It isn't true that warmth and beauty must be related to minute design details. When wood is broken up, as you will find it in an old-fashioned mantel, it isn't necessarily more beautiful than a single piece sliced with modern woodworking machinery and pressure-glued permanently to show its natural grain and texture.

Some early materials, we should admit, haven't been improved on. Brick is a good example. But when you use a ma-

Continued

terial like brick, you'll want to be sure that it is used in a way that is an improvement on the past. Plaster, when used in large, smooth surfaces to simulate such modern machine-made materials as glass, plywood, and wall board, is both expensive and futile. In the small house, plaster isn't nearly as versatile, nor is it as economical. But it still has its place in the construction business.

Most architects know only too well what the small house buyer wants most of all today—space. Good modern design can provide more space—or at least a sense of it—because it doesn't have to follow the rigid patterns of the past. Fewer divisions between rooms can give you a certain amount of additional space and the illusion of much more. But it is important not to sacrifice privacy, since modern design and privacy can be nicely combined.

It is often the case that good modern design and economy go together. Trim, frames, moldings, a variety of finishes, changes of materials—all of these create double costs: the cost of the materials themselves and the cost of finishing and

fabricating them. This detailing also may interfere with the design qualities of a modern house.

Young families with children can be expected to look for the practical, everyday qualities of durability in a house. Is modern design good for them?

KOCH: As we know, a traditional house has limitations—of plan, of materials, of decoration. Children, like adults, must accommodate themselves to the conditions imposed by the house. With a modern house, you can build in any degree of "child-proofness" you choose. The buyer of a new house is entitled to many choices, and it is the architect's task to supply them. He must accept the architectural significance of the things which happen in and to a house after it is first drawn and first built. What he designs should be capable of addition and rearrangement and change. These are important qualities to people today. They can be achieved only by utilizing the modern means to build modern houses.

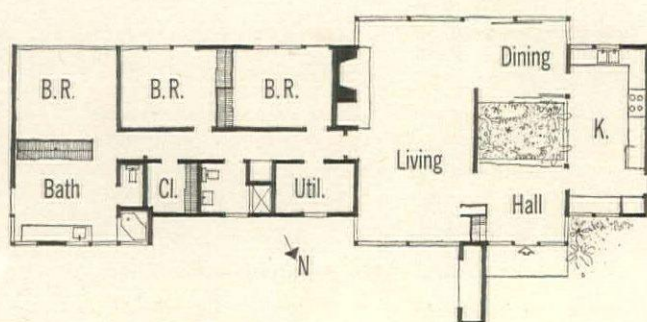
FOUR VALUES ONLY MODERN DESIGN CAN GIVE

1 Freedom to divide interior space
as you choose

2 Full scope for individuality

3 An almost limitless range of
durable, machine-made materials

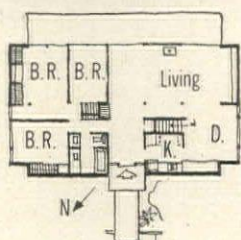
4 Rooms for multiple uses to fit
a family's changing needs



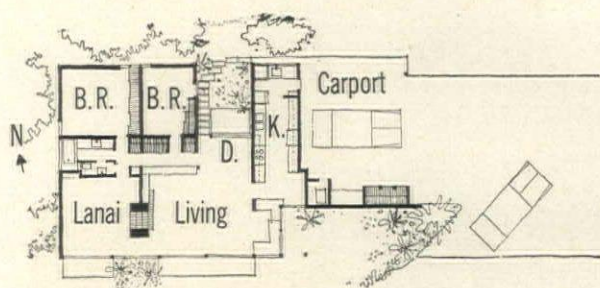
1 Interior courtyard with luxuriant planting is centered in living area, to be seen and enjoyed from dining room, kitchen and entrance (see plan). Sliding glass walls at front and back permit the eye to take in both courtyard and rear terrace. Though living area is open, bedrooms have privacy. Owner: Mrs. Harry Salet; Architects: Smith and Williams.



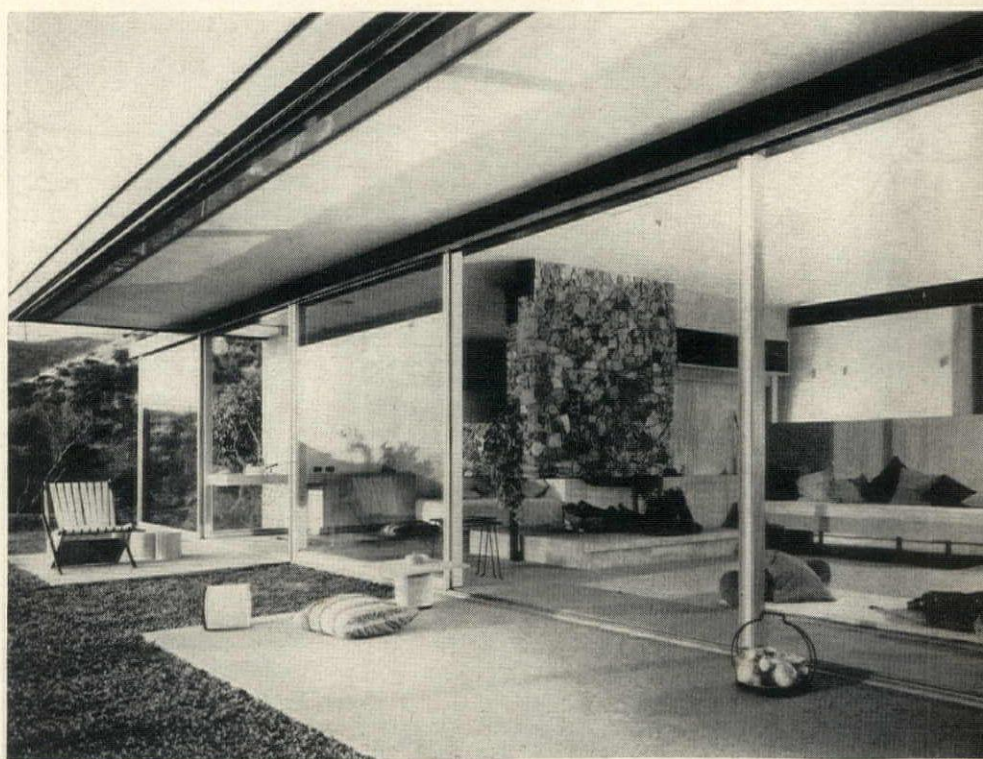
MOLITOR



2 Designed for form and beauty, this architect's house gave a bonus of costing less than most development houses. The floor plan adheres to an economical 8' module. House has 4' cantilever at both ends; entrance ramp heightens illusion of floating structure. *Architect-owner: George Matsumoto.*

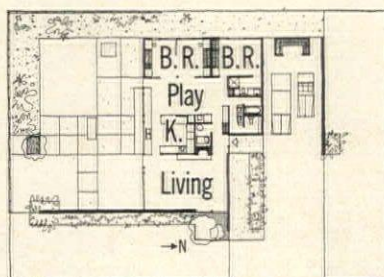
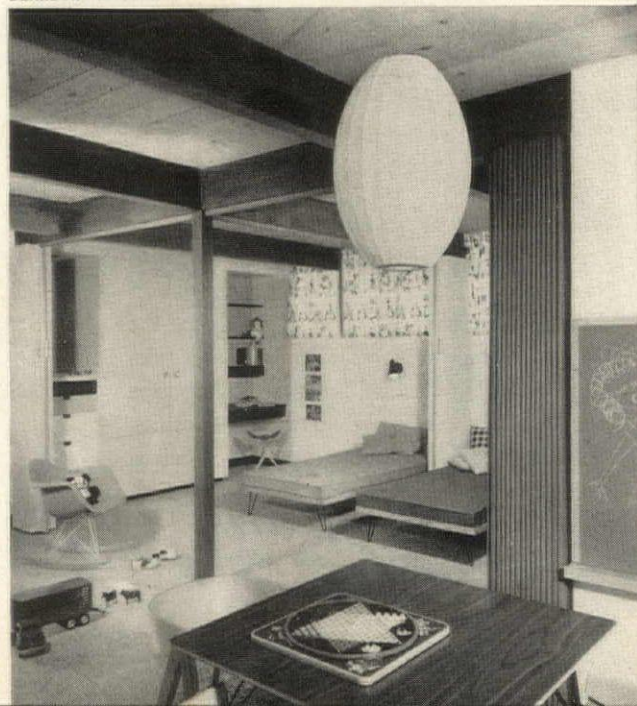


3 Use of modern materials—large sheets of glass, metals, plywood, plastics—is generously incorporated in contemporary design by the architect who planned this house. Few partitions and partial wall open living area to a feeling of spaciousness. Fireplace is a texture contrast. *Owners: Mr. & Mrs. George Serulnic; Architect: Richard Neutra.*



SHULMAN

DEARBORN-MASSAR



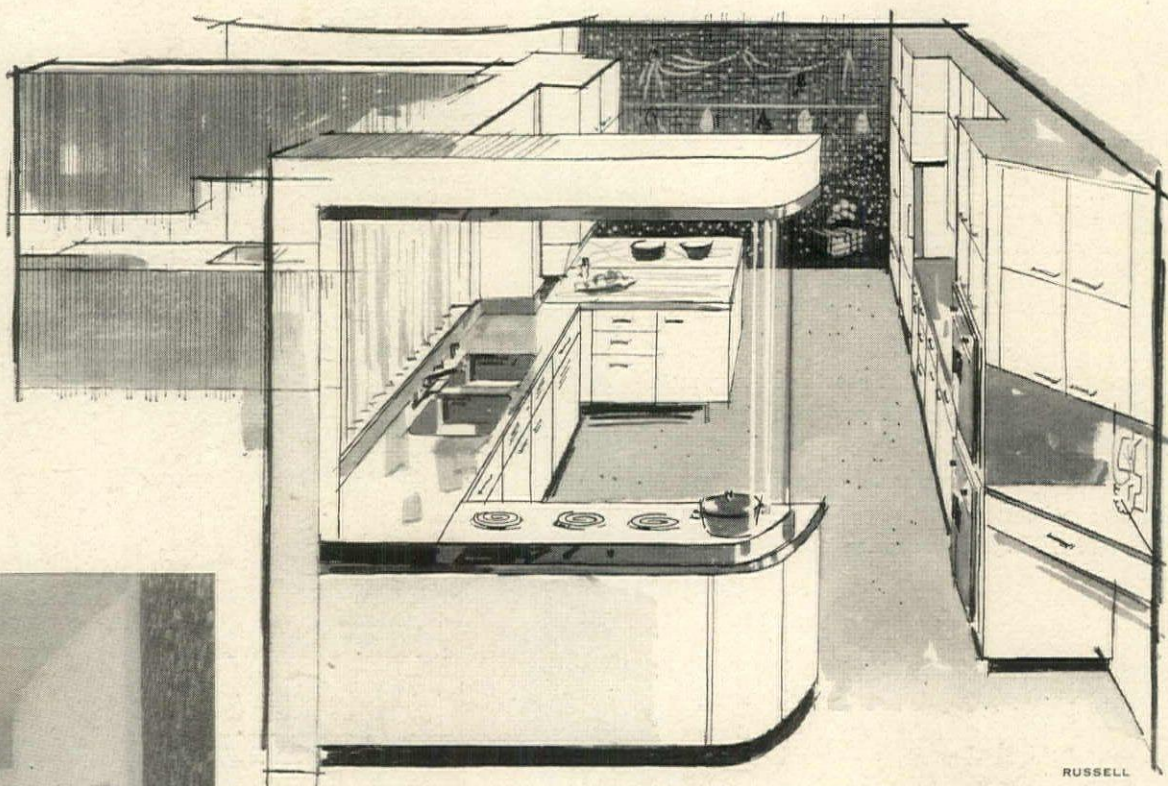
4 Space for children in this contemporary house is provided in one large room which can be divided into separate sleeping and play areas by sliding curtain walls. Kitchen is good observation post for mother. The children's bath is nearby. Materials of room are durable but cheerful. *Owners: Mr. & Mrs. Jack Warnick; Architect: Robert Billsbrough Price.*

DON'T BE AFRAID TO PLAN A WHITE KITCHEN

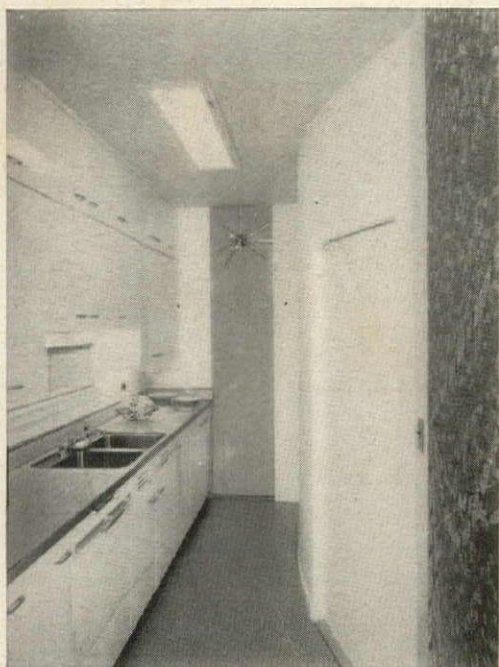
Paradoxically, white is your strongest ally

in planning a decorative kitchen color scheme

Although in recent years color has held the center of the stage, the white kitchen is coming back into style—but with a difference. If you would like a white kitchen but recall with a shudder the grimly clinical “laboratory kitchens” of the modernistic Twenties and Thirties, take heart. White is a wonderful background if you know how to use it. Because it contains all the shades in the spectrum and is the closest approximation to light, it has an affinity for all colors. Food and accessories become more inviting against white, which sets them off as a mat sets off a painting, and they in turn help to relieve it by reflection. (For instance, an orange ceiling makes a white kitchen seem warm and sunny.) White lends itself to many different effects and enables you to change color schemes at will by a switch of accessories. Designer Valerian S. Rybar combined white in cabinets and equipment with cool blues and hot red-orange tones to make his kitchen, opposite, a decorative setting for informal entertaining. It also is thoroughly practical, for everything is easily cleaned.



RUSSELL



White kitchen, opposite, is enlivened by an ingenious mingling of the cool and warm tones of the spectrum. Blue glass mosaic mural with colorful Italian larder motifs is echoed in striped curtains, orange bulletin board and blue tile floor, with subtle color in the all-over blue and green design on white plastic countertops. In the adjoining pantry, left, a bright blue wall with brass clock carries through the dominant color. Here, fold-away cooking units and a dishwasher provide a supplementary work area. The kitchen cooking center is separated from the dining area (used for after-theatre suppers) by a heat-resistant curved glass screen which blocks noise and cooking odors. The wood-and-marble-topped work cabinet, raised on legs to give lightness to the design, also acts as a buffet for informal parties. Cabinets and sinks by St. Charles. Refrigerator, dishwasher, cooking tops and built-in ovens by Frigidaire. Panelyte countertops by St. Regis. Amtico vinyl tile floor.

Shopping information, page 98.





Norah dear,
You must be mad!
The table is lovely,
but the party is
next week.

TEA *anytime*

"Tea," said an ancient Chinese philosopher, "tempers the spirit, awakens the thought, lightens and refreshes the body and clears the perceptive faculties." Yet despite the fact that tea has been drunk for over 4,000 years, its virtuosity is still widely unrecognized. Tea connoisseurs know it as a drink of infinite variety (in this it is often compared to wine) with an affinity for food and flavorings. There are many varieties of tea, each with its own unique taste (Orange Pekoe, best known here, is actually not a variety of tea but the name for a leaf grade). The three main tea types are black, Oolong and green. Black teas, mainly from India, Ceylon, Java and Sumatra, get their dark color and strong flavor from fermentation—they are crushed, then left in the air to oxidize. Formosa Oolongs are only briefly fermented, China greens not at all, resulting in a lighter color and more delicate flavor. Try a tea tasting (pick a China green, Oolong, Jasmine, Lapsang Souchong—the smoky favorite of J. Pierpont Morgan—Darjeeling, and one of the spiced teas) and you will know why Ts'ai Hsiang remarked, "The essence of the enjoyment of tea lies in the appreciation of its color, fragrance and flavor." One of tea's greatest virtues is that it can be drunk at any time of day from breakfast to bedtime, in many ways. Make it the basis for punch at a woman's club reception as they do in the South; serve it at dinner in handleless cups (an 18th century custom that gave rise to the expression "a dish of tea"); have a spiced tea toddy as a nightcap. For rules for a perfect cup of tea, see page 100.

High tea at five, opposite, is a pleasant and sustaining alternative to cocktails for a Sunday afternoon open house. Provide tiny sandwiches of chicken, ham, watercress; bite-size pastry cases with creamed seafood or mushroom filling kept warm in covered dishes over hot water; a really decorative cake. Serve one of the black teas (Darjeeling, Ceylon, Orange Pekoe) with milk, sugar or lemon and, as an alternate, a lighter tea such as a Formosa Oolong, to be drunk without milk or lemon. For a large tea party, save time by making a tea concentrate beforehand: for 40-45 cups, bring 1½ quarts cold fresh water to a full rolling boil. Remove from heat and immediately add ¼ pound loose tea. Stir to immerse leaves. Cover. Let stand 5 minutes. Strain into tea pot and leave until teatime. At the table pour about 1 ounce concentrate into each cup and add fresh boiling water from the tea kettle.

Tea for breakfast, right, an old English custom, provides a relaxing start to the day. Traditionally, either of these teas may be served: black tea with milk and sugar or Keemun (known as English Breakfast Tea), a less fermented, mild China tea which is customarily drunk without milk or lemon.



TEA FOR BREAKFAST, ENGLISH STYLE

Opposite:

FIVE O'CLOCK TEA IS BOTH A PARTY AND A MEAL IN ITSELF

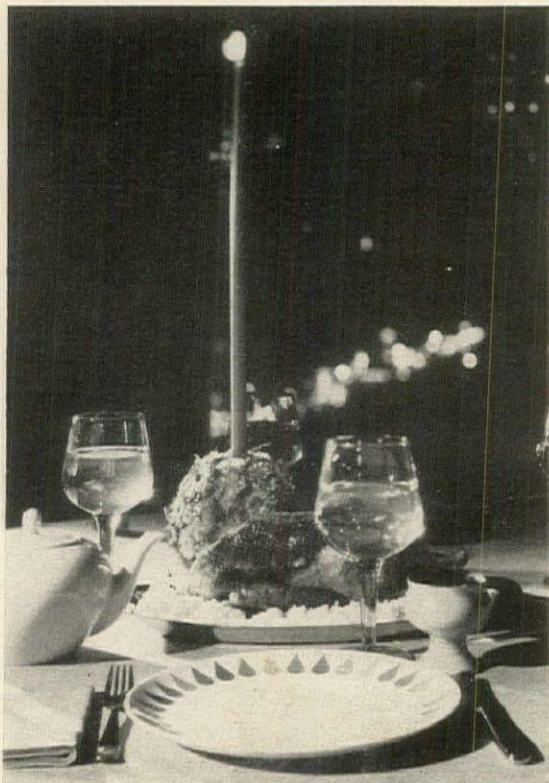
On the table: Reed and Barton's "Hampton Court" pattern sterling holloware and "Tara" sterling flatware. Franciscan fine china "Winter Bouquet" pattern plates and "Encanto Nuevo" cups and saucers. Marghab linen pink tea napkins at Georg Jensen. Shopping information on page 98



NEW WAY WITH ICED TEA



TEA AS A MIDDAY PICKUP



TEA SERVED WITH DINNER

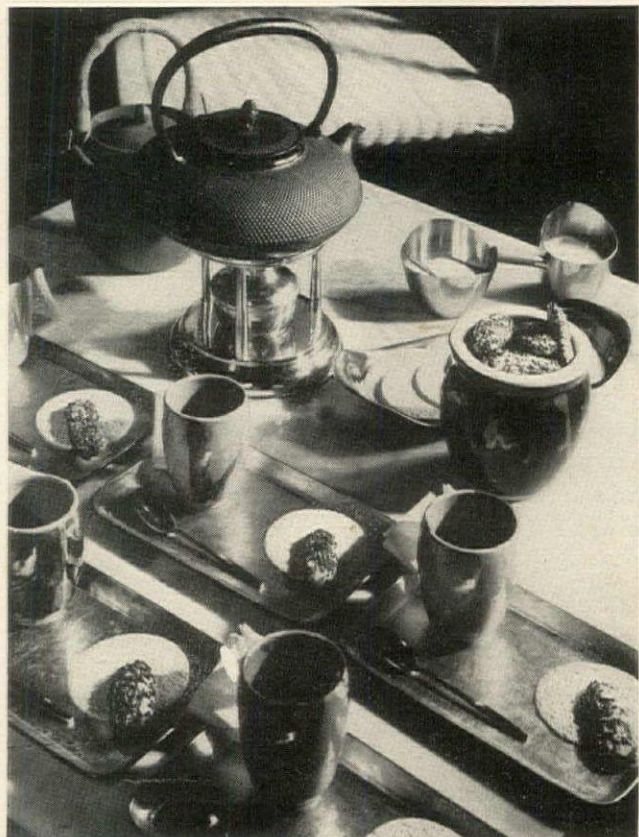
Iced tea, top left, a perennial favorite, lends itself to new flavors (for a change, try minted tea) and serving ideas. The Chemex samovar shown here makes tea for a crowd (enough for 72 cups from $\frac{1}{4}$ pound tea). Tea concentrate is released from samovar into a 16-ounce glass by turning faucet, then diluted with iced water from 3-quart jug. If tea becomes cloudy, add a little boiling water.

Spiced tea, center left, has a tonic effect and is good for a midmorning or afternoon refresher. Spiced teas which are flavored with citrus peel and spices need only a touch of sugar to accentuate the flavor. As an accompaniment, put thin orange slices on toast rounds, sprinkle with cinnamon-sugar and broil until just brown.

Tea with a meal, bottom left, should be chosen, like wine, to complement the food. With fish, serve a green tea; Formosa Oolong or Jasmine with dessert; a full-bodied Darjeeling with meat or curried duck (baste duck with $\frac{2}{3}$ cup honey, $\frac{2}{3}$ cup French mustard, curry powder). Use Oriental handle-less cups or pottery egg cups, shown here, which suggest miniature wine goblets.

After-dinner tea, below, offers an alternative to demitasse for the caffeine-conscious. Serve green tea, Lapsang Souchong, minted or spiced tea or a Darjeeling tea with milk or lemon. The Japanese earthenware teapot has a perforated insert which holds tea and can be removed after the 5-minute infusion, giving perfect results.

Russian tea, opposite page, is a conversation piece for after-ski or late-evening gatherings. Hot water from the samovar is added to tea concentrate in glasses (use a fermented black tea or the Russian-style blend of China-Indian) for desired strength. Guests choose jam, honey or rum for flavoring. Russian Kulich, traditional fruity yeast cake, is cut crossways in thin slices, served with tea. *Shopping information, page 98.*



TEA IN A DEMITASSE

Opposite

RUSSIAN TEA INSPIRES EVENING ENTERTAINING



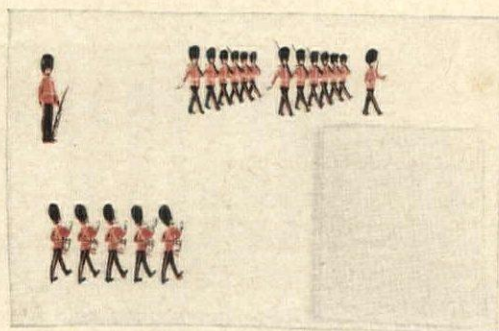
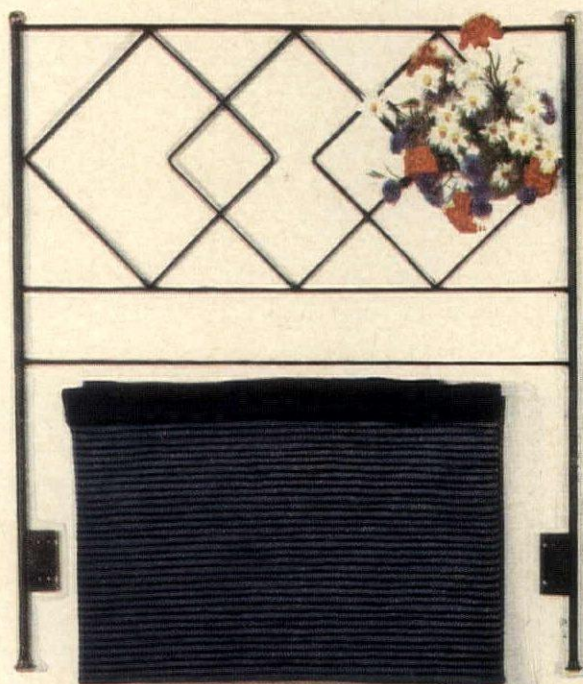
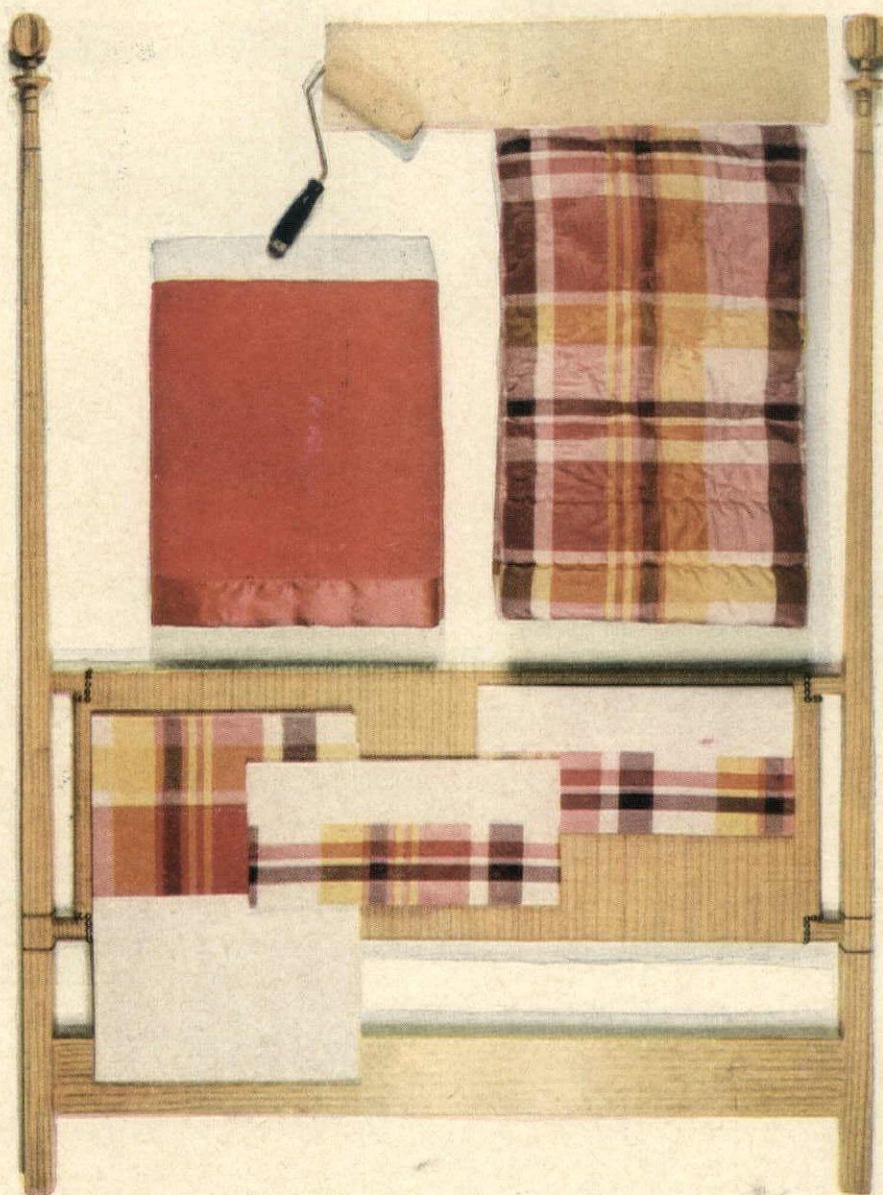


Comforting news in the bedroom

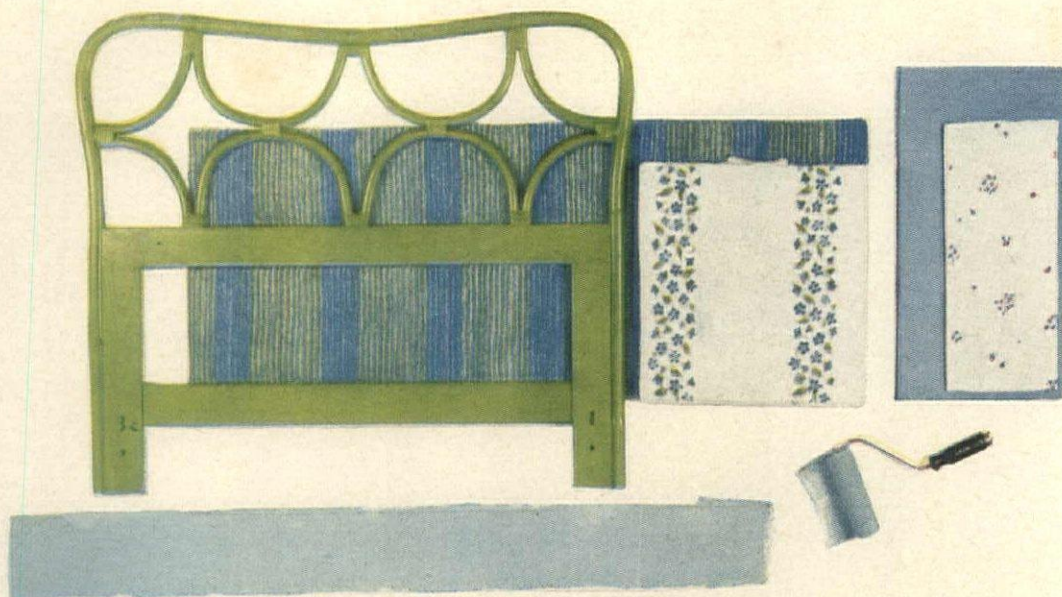
New bedding, new accessories—even new ways of decorating with beds—today can fill your personal world with comfort and luxury. In the next seven pages, H&G presents a portfolio of wonderful new ideas for dressing your bed and circling it with conveniences. We show you six new color schemes for your bed, created with ensembles that mix or match comforter, blanket, linens and pillow slips. The mix-matched ensembles include stripes, polka dots and a blanket so pretty all it needs is a sheer coverlet. We show you ingeniously designed bedside accessories that are silent servants; night stands with pull-out trays for writing or snacks; an over-bed table that wheels comforts to your side; benches that are seating, storage and serving units all in one; and the ultimate in headboards, for a master bedroom, one that stores a coffee pot and built-in reading lamps besides the customary books, extra bedding and writing equipment. We present the bed itself, dressed and undressed. Wearing its new finery, the utilitarian hospital bed becomes an island of comfort, contoured to your wish—a chaise, a day bed, a bed for relaxing. We introduce the undressed bed, its box springs and mattress covered with quilted cotton instead of ticking, a bed so handsome it needs only throw pillows to convert it to a sofa or studio couch. And we show you the laziest bed of all—one that shifts the mattress position electrically—raising the head and foot at your touch. **Comfort bed, above,** conceals its talents beneath a well-tailored slip cover. With the turn of a crank it can be changed from sleeping position to contoured chaise or reading backrest. *Simmons Co.* For another comfort bed, see pg. 118.

6 color schemes FOR THE WELL-DRESSED BEDROOM

Master bedroom color scheme begins with a vividly colored plaid comforter. Linens are bordered in matching fabric, and the Siamese Pink blanket repeats the brightest color of the plaid. Walls, painted Shell Beige, pick up the lightest plaid tint, blend with two-poster, cane headboard. *Macy Associates* bedding; *Parzinger* headboard.

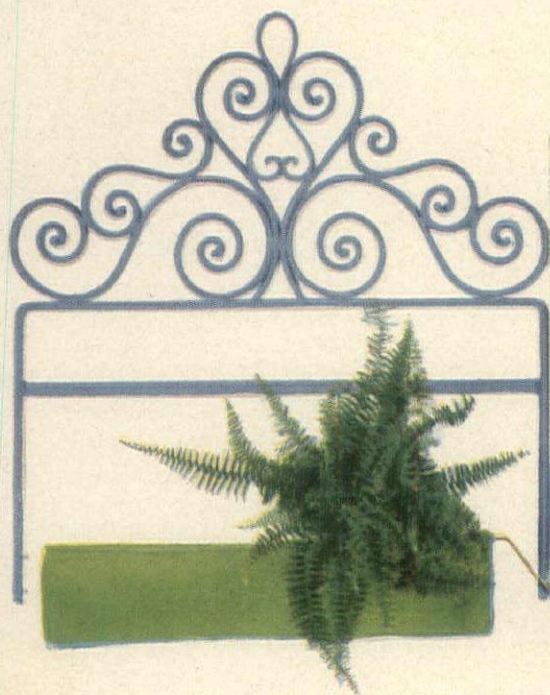
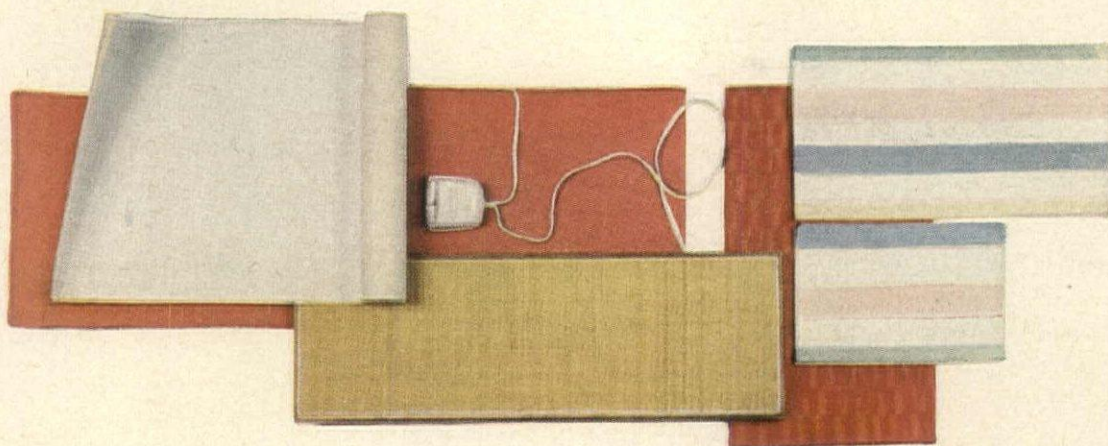


Boy's room is planned around the military motif of a printed pillow case. Cherry red blanket, gunmetal spread match uniforms of Guardsmen. Wrought iron headboard is set against a Mustard wall (painted streak); the other walls are white. *Wamsutta-Pacific* pillow case; *Pearce* blanket; *Morgan-Jones* bedspread; *Young Family* headboard.



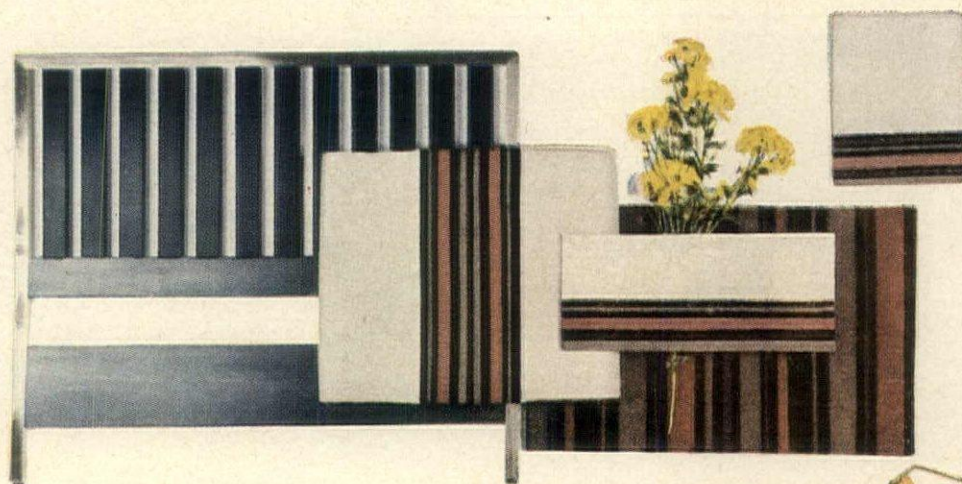
Young girl's room takes decorative scheme from the "Forget-me-not" pattern of the blanket and pillow case. Solid color turquoise sheets are a deeper tone of the Pastel Sky Blue walls. Under scoring the lighter colors are the tufted blue and green striped cotton bedspread and rattan headboard. *Cabin Crafts spread; Cannon bedding; Ficks Reed headboard.*

Guest room in a contemporary mood starts with striped linens printed in brush-strokes. Flamingo blanket and patterned spread contrast with headboard of mellow teak and closely woven cane; a white wall covering in a basket-weave design. *General Electric automatic blanket; Pepperell linens; Knoll bed and spread; W.H.S. Lloyd wall covering.*



Guest room adapts a nostalgic air. Mood and color scheme are taken from the blanket pattern, which shows through the sheer pebble nylon cover. Sheet and pillow case are ruffled. Hyacinth headboard, placed against Bitter Green walls, is a delicate iron tracery. *Chatham blanket; American Needlecrafts cover; Mollye Lilienfeldt linens; Woodard headboard.*

Man's room reflects a linear design, muted tones, is brightened by painted Marigold wall. Other walls are Tawny Beige, same color as the linens. Striped pattern of the bedspread is repeated as border on bedding. Brass frame headboard with wood slats echoes the stripe motif. *Fieldcrest blanket, sheet, pillow case, bedspread; Arch Gordon headboard.*



TOM YEE



AT LAST— THE COMPLETE HEADBOARD

Every imaginable bedside convenience can be stored in this handsome master bedroom headboard. On either side, but part of the unit, are drop-front mahogany night stands, right. When the front is down, a reading lamp swings out on a plastic tray, adjusts to any angle. The interior is fitted with electrical outlets that take care of clock and radio. You can even brew coffee without leaving the bed. Below are a drawer and open storage shelf. Here, the headboard has been equipped with the husband's accessories on one side, the wife's on the other. On the wife's side, above, left, are telephone, writing materials and cosmetics; on the other are the coffee pot and reading material. Storage for books, extra bedding and pillows is concealed behind sliding panels at the head of the bed. *Designed by Harvey Propper.*

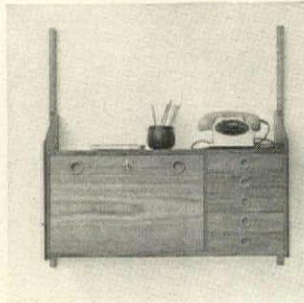


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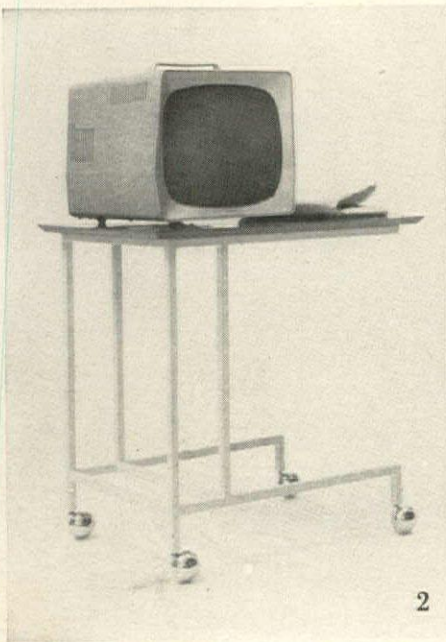
ACCESSORIES FOR YOUR BEDSIDE COMFORT



1



Wall-hung cabinet provides a desk



2



3

Portable pieces wheel comfort to bedside



4



5

1. This well-styled Danish cabinet hangs conveniently along the bed, where it serves several everyday needs. It has plenty of space on top for a telephone; its door, when opened, becomes a handy writing surface. There is a cupboard for pencils and notebooks, and five drawers at one side provide space for still more small items. Cabinet can be adjusted for any height on tracks attached to wall. *George Tanier.*

2. Formica-topped server table with brass legs at only one end fits over the bed like a hospital tray. It can be used for writing or a snack, rolls on ball-bearing wheels to the foot of the bed for TV-viewing. *Valley.*

3. Brass magazine stand makes a portable dressing table that is both practical and handsome. The sides keep small boxes, jars and bottles from slipping off as the stand is rolled across the floor. The shelves are glass or Carrara. *Creative Metal Products.*

4. Commode of Italian Provincial design has a storage cupboard for fine linens or cherished books. Lightly-scaled in fruitwood, it is 26" high. *Heritage.*

5. Storage chest-night stand, only two feet long and two feet tall, will hold extra linens. It is solid walnut, and the decorative brass handles on each side are a mark of its Colonial American design. *Sanford.*

6. Tooled leather shelf-drawer pulls out from this night stand to serve as a tiny desk.

Drawer encloses a sliding wood shelf that can be pulled out on either the right side or the left. Underneath is another drawer and cupboard. *Old Colony.*

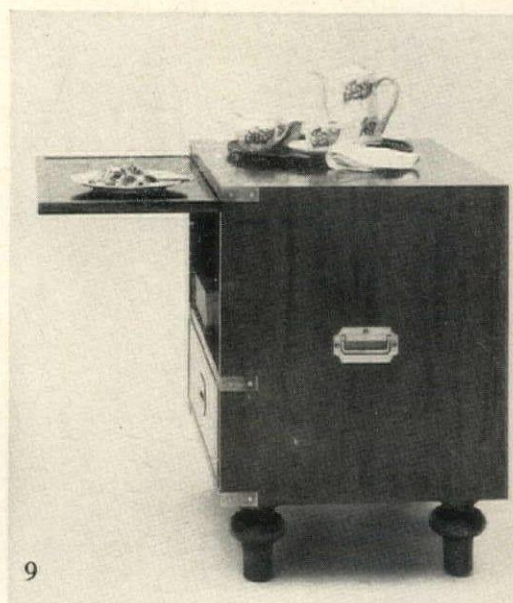
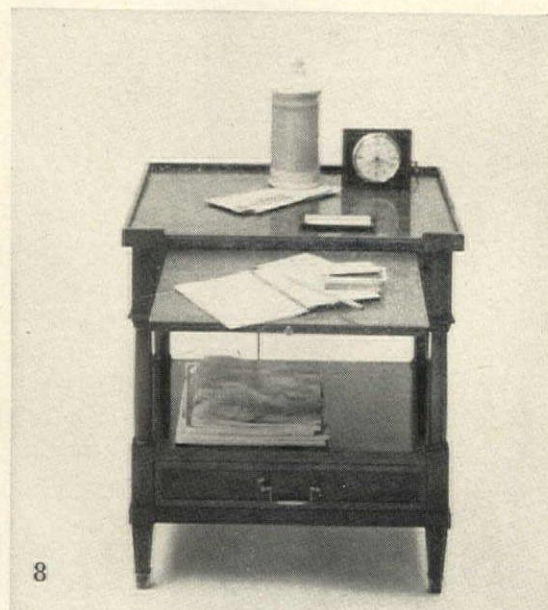
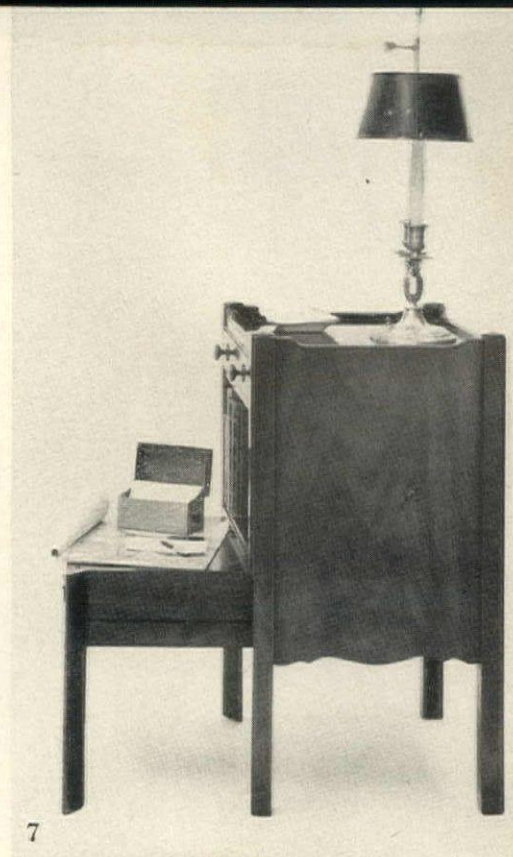
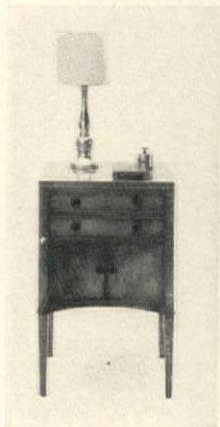
7. Pull-out table with drawer built in is hidden in a night stand. Supported by its own legs, the drawer-table provides a level writing surface. When not in use, it pushes in, flush with the front of night stand. *Kittinger.*

8. Three-way electrical outlet is built under the top drawer of this Italian Provincial night stand—a welcome solution to the obstructed wall plug problem. The night stand also has two drawers and a bookshelf. *Heritage.*

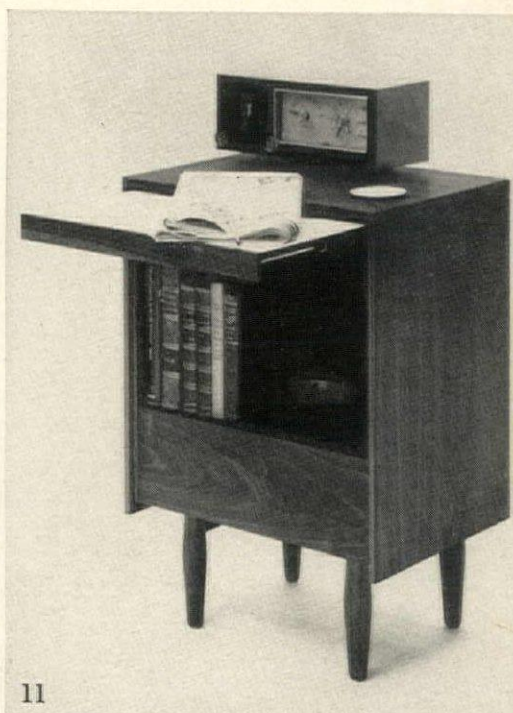
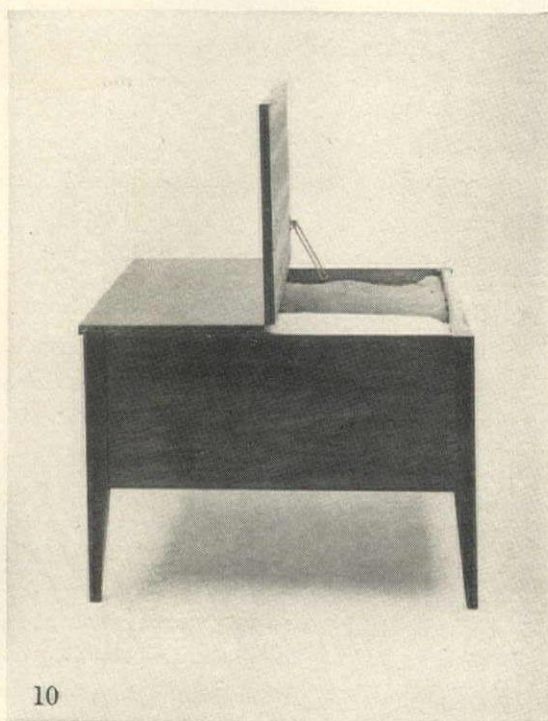
9. This commode of eastern motif is made of teak and mahogany, with brass drawer pull, decorative handles and angle strappings. Shelf with black plastic surface inside makes a convenient bedside tray. *Kaplan.*

10. Cedar-lined storage chest fits in a corner, has a lid that flips up. Low and simply styled, it adapts to any room scheme. *Young Family.*

11. Walnut night stand is skillfully designed for storing books and magazines. The large shelf at top is covered with an impervious white plastic. *Georg Jensen.*

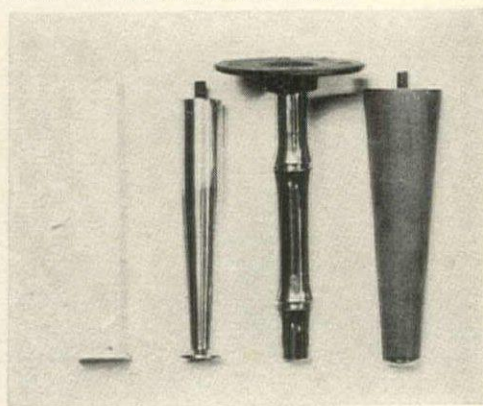


TOM YEE

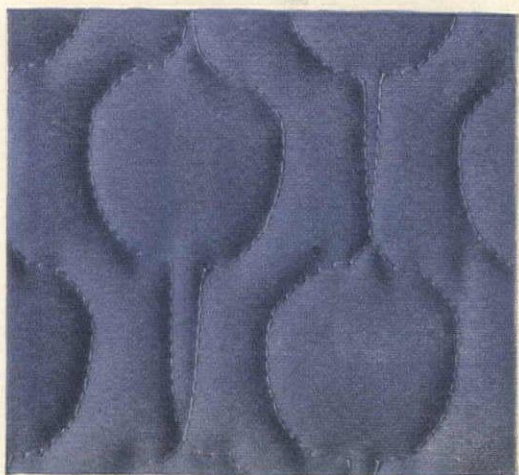
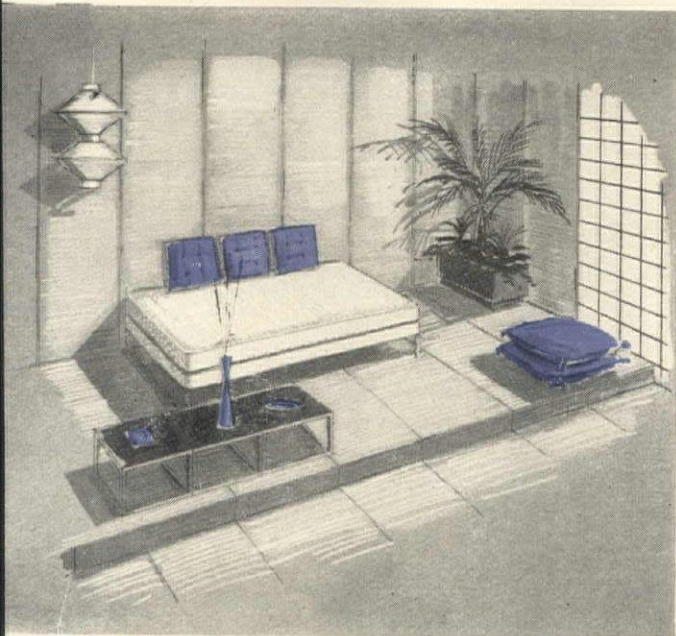


THE FIRST BEAUTIFUL UNMADE BED

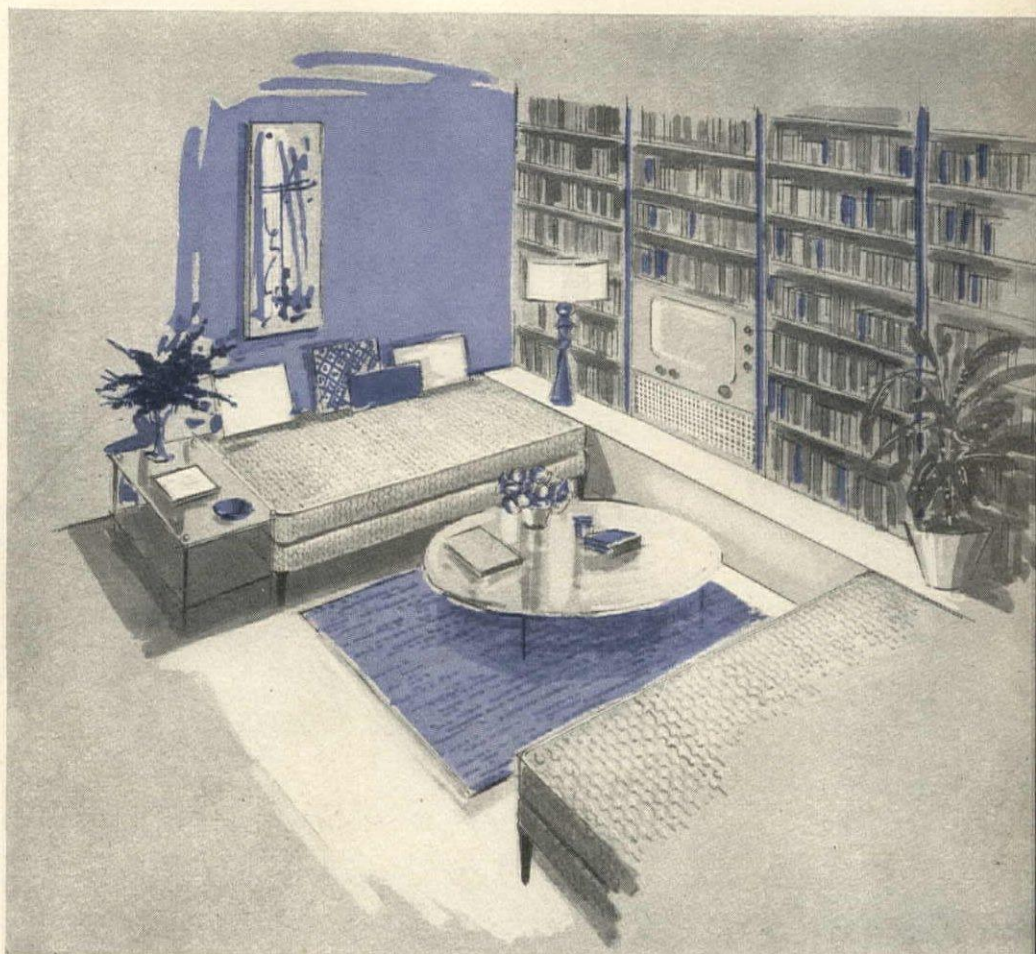
As a **studio couch**, bed takes on a tailored look with the addition of fake leopard pillow and bolsters. In brilliant red, bed accents beige, black and white scheme. Legs, to purchase separately, below, might be square or tapered brass, bamboo-shaped brass or walnut. *Owner-decorator, Howard Williams.*



Newest, most versatile bed for your home is "Constant Comfort," a revolutionary kind of mattress and box spring, finished with lustrous quilted cotton instead of ticking. This handsome bed is so adaptable, as the sketches on the page opposite illustrate, that it can be used as a sofa in the living room, library or family room, as a studio couch in a one-room apartment or as a day bed in the sitting room. In addition to black and white, there is a choice of 16 solid colors, ranging from delicate clear pastels to deep rich tones. The quilted surface, in a new "lollipop" design, has no buttons or tufts to catch on clothing or convey the look of a mattress. All construction is concealed inside. For the first time, single and double mattresses and box springs—usually identical in price—are tagged according to their size: the single bed is less expensive; the box springs are priced lower than the mattress. The bed comes without legs; you buy those separately, choosing shape, style and material to suit your home. With the variety of storage units available, bedding can be put away in a storage cabinet beside the fireplace . . . an end table cupboard . . . a closed-off section of the bookcase. Then, with pillows or bolsters, the beautiful unmade bed becomes an important addition to your home. *Styled by Craig Creations; manufactured by Intner; available at Lord & Taylor.*



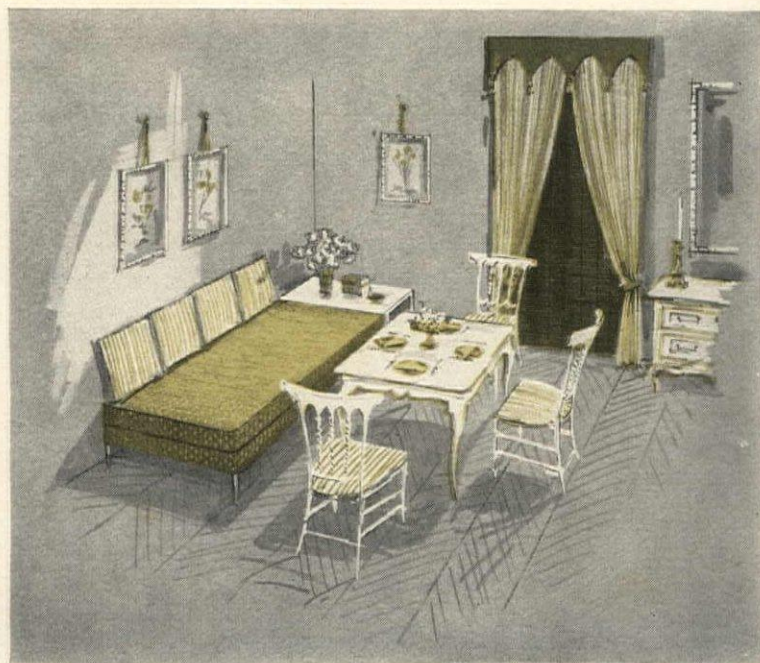
As a pallet, above, bed is covered in Hyacinth, quilted in lollipop design, set on brass bamboo legs to lend Oriental flavor to a lanai room. Bedding is stored on shelves behind tatami sliding panels. **As a chaise,** below, in one-room apartment, bed is placed at right angles to the fireplace, flanked by long, low table. Built-in storage for bedding is next to the fireplace, close to the head of the bed.



As twin sofas in a library or family room, above, beds are comfortable for reading or watching TV. Walnut legs with brass ferrules, an area rug and books combine to give the setting intimacy. **As a lounge** in a game room, below, bed acts as fourth chair. Bedding is stored in end table cabinet. With gold covering, brass legs, beds add contemporary note to furniture of mixed periods.



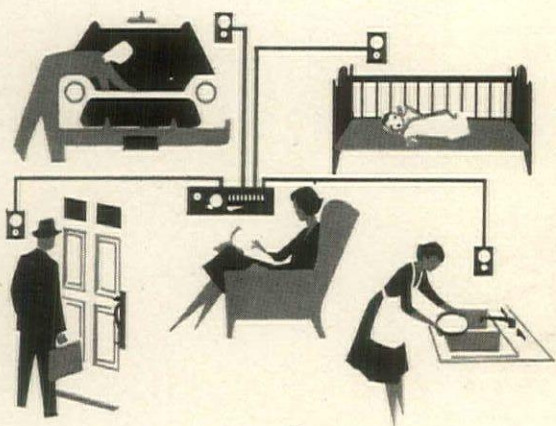
HEILEMANN



Shopping information page 98.

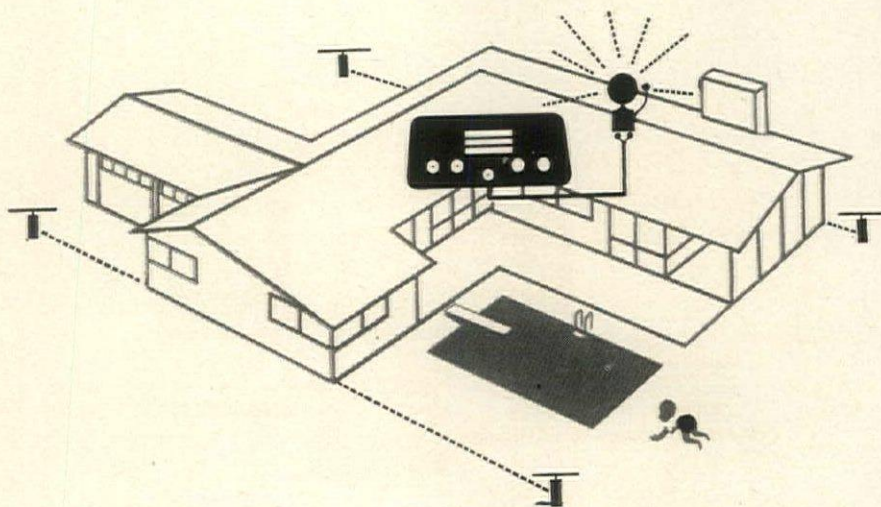
12 Keys to lazier living

Magical new controls will turn TV programs on or the oven off, run the heating system, sit with the baby, clean the house and perform many other chores for you. Operating automatically, or when you press a button or twirl a dial, these "nerve centers" save you time for living



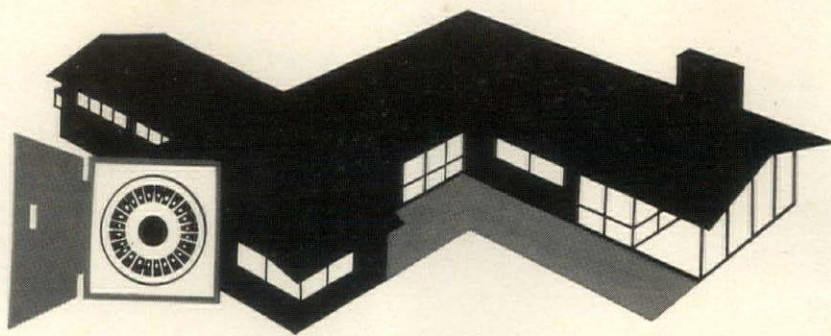
Your personal radio network

With this inter-com you can talk to a caller at the front or back door from your bedroom, keep an ear tuned to a baby's room or sick room, chat with someone in the kitchen, garage or elsewhere in the house. It also receives outside radio programs at its room stations. The eight stations include the master unit (with outside radio station selector); staff or sub-stations can tune in the radio or exclude it at the flick of a switch. The stations can call and converse with the others and have a volume control; each can keep conversation private or let others listen in. The master station can monitor nursery or sick room when switched to non-private but the nursery or sick room won't overhear calls or radio. The units are installed or mounted on the walls; they operate on a transistor circuit.



A home early-warning system

A new, radar-like device guards against burglars and sets off an alarm or turns on flood lights at their approach. Aluminum sensing units (four can be set up) resemble antennae and are located indoors or attached to walls, trees or buildings outside. Each covers a range of 25 feet and polices the area above, below and in front of it. An object entering this area alerts the "Electro-Sentry" control box; its red light flashes; warning bells clang and lights come on. A prowler need not touch the equipment to activate it; it resets itself automatically. The control box, which plugs into a standard socket, can close windows or turn on house lights automatically. The alarm system can also be installed at a swimming pool to protect children and strangers from falling in.



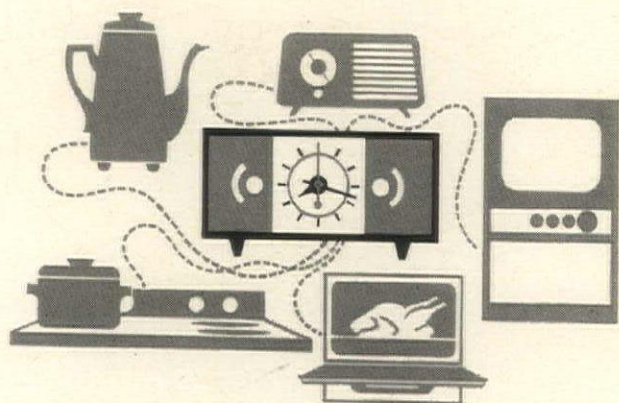
The built-in lamp lighter

You won't forget to turn off the garage lights or front door light if you install this new timed switch. It automatically turns off fixtures when you go to bed and also turns on outdoor lights or the lamps in the living room or other rooms when darkness falls. A switch which resembles an electric clock is the control. Housed in a recessed wall box, the "clock face" has a 24-hour dial. You set the hands to the time you want the house lights to go on and off. There is also a manual switch on the wall box cover if you want to use it. The system is particularly useful when the family is out of town; the house lights will turn on and off at regular times to discourage prowlers. The switch is built in the wall and must be connected to the wiring of all the light fixtures it controls.



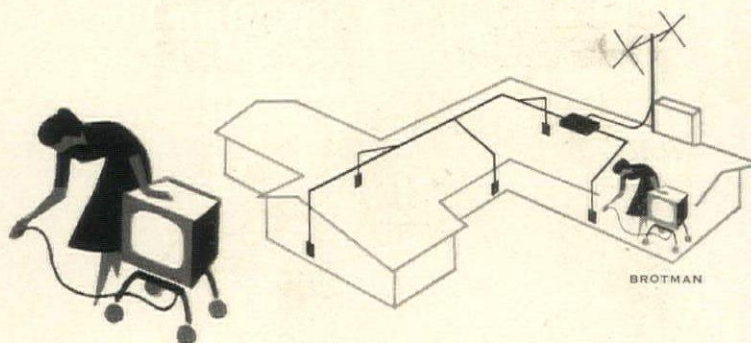
The bedside command post

A new master switch gives you control of 12 separate lights, 12 outlets or 12 individual circuits in your house. From your bed or any other location you can turn lights on or off all over the house, close an electrically operated garage door, start or stop the radio in the morning. This new switch for a remote control wiring system includes separate "on" and "off" knobs for easy operation and a numbered chart telling at a glance which rooms, areas, lights or circuits are controlled by each of the 12 numbers on the dials. A night-light illuminates the chart. Similar master selector switches might be located in the kitchen, in the entrance hall to light your way through the house, or elsewhere. The switches, of the quiet, non-clicking variety, work silently and operate on low voltage wiring.



Appliances that never forget

Efficient electric timers will regulate kitchen or laundry appliances for you automatically and serve up your choice of TV and radio entertainment. A clock timer controlled oven can start cooking a meal in your absence and turn itself off at the proper time. Even the boiling of an egg can be set to the exact time you wish. Automatic washers in the laundry include devices to time washing cycles according to the size of the wash load, how soiled it is and the types of fabric it contains. Timers can turn your favorite TV program on for you if you tend to forget it and shut the set off automatically after a certain interval if the children exceed their allotted watching time. A clock-radio with a timer will lull you to sleep with music, waken you with it and even have coffee percolating at your side.



Wall plugs for the traveling TV

You can move a big screen TV set around the house if you have a built-in TV wiring system. The set can be wheeled from room to room and plugged into convenient wall outlets in much the same way a telephone is. Intended for houses under construction or undergoing remodeling, the wiring is concealed in the walls. Simple wall plates, matching electric outlets, are all that show. The system includes a multiple set coupler which permits installation of a number of TV outlets with one antenna. A TV mast holder and lead-in entrance on the roof and a heavy duty TV lead-in wire are part of the equipment. In addition to the convenience of built in wiring for TV as part of the "nerve system" of a new house, the equipment also eliminates unsightly dangling TV wires on the outside of your house.

Continued on page 114 Shopping information, page 98



A rubbing from carved stone adapted to fabric gives vitality to a library. In Dacron sheer at the windows the print has the quality of light filtered through foliage. In Belgian linen on the sofa it has strength and clarity. A pair of armchairs are striped in a second print depicting Mayan musical pipes on sailcloth. In related reds from Carmine to pink the fabrics unify a room without an obvious matched effect.

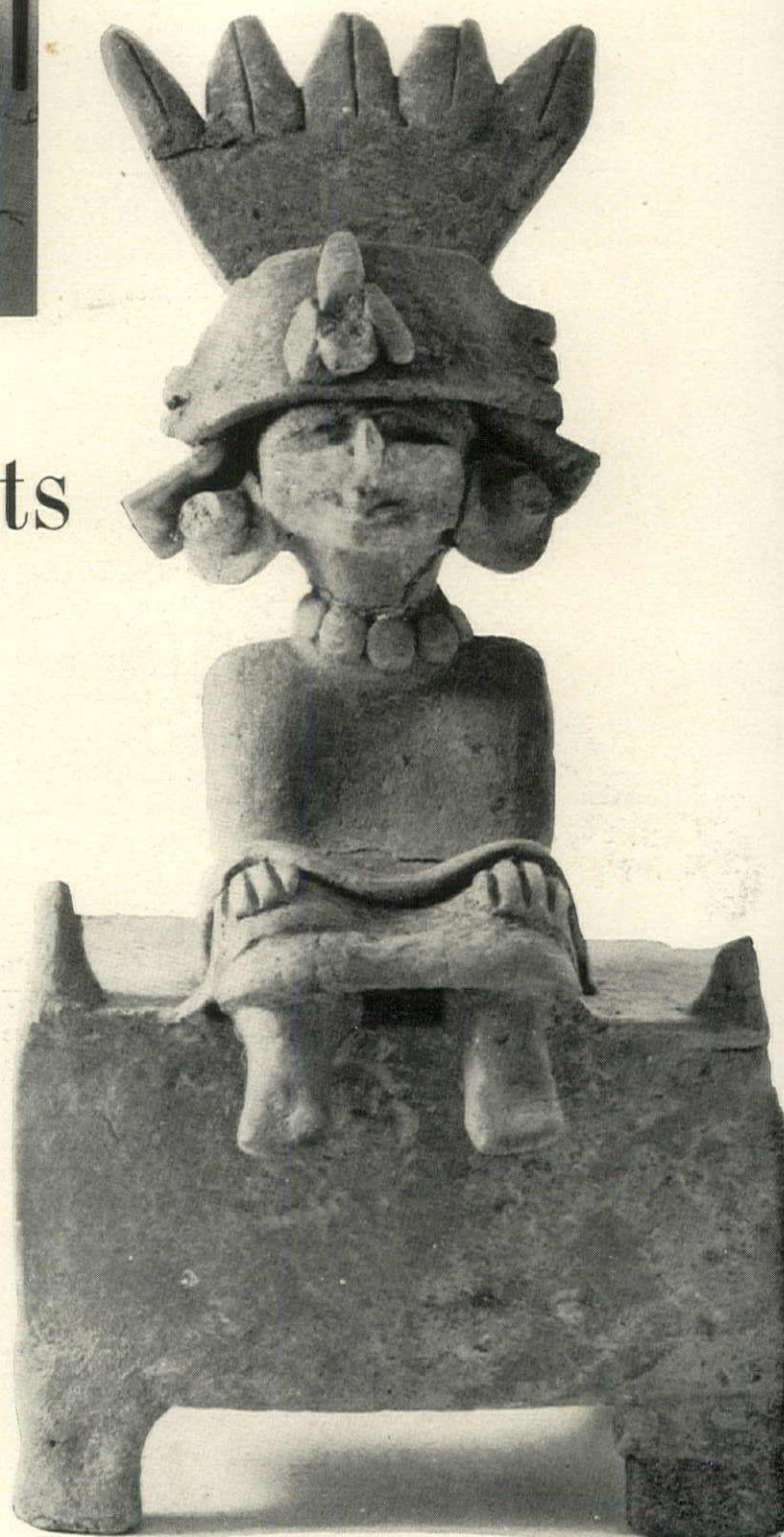
Sculpture in prints

*A trend to Pre-Columbian art in fabrics
—forecast in January H&G*

A culture that existed in Middle America more than 2,000 years ago proved to be a rich source of inspiration for Melanie Kahane, A. I. D., whose new collection of medium-priced fabrics for Wamsutta bears the imprint of abstract art before Columbus. The prints, like the original carvings, are pure in line rather than ornate, and complement either modern or traditional contours in furniture. Adapted to a variety of materials (Belgian linen, sailcloth, Dacron sheer), they are potential curtains, slip covers, upholstery or bedspreads. The cutting and matching problem is simplified because these patterns are just as effective used horizontally or vertically and in either direction. You can base any room scheme on the prints and their partners in plain colors (many from H&G's palette); combine patterns or concentrate on a single motif in different weights of fabric. "El Dorado" fabrics available at The J. L. Hudson Co., Detroit; Joseph Horne Co., Pittsburgh; Rich's, Atlanta.

Pre-Columbian Mexican sculpture from Essex Arts, New York.

Shopping information, page 98. More about pre-Columbian art on page 22.



Collector's item from an ancient culture: Totonac sitting figure

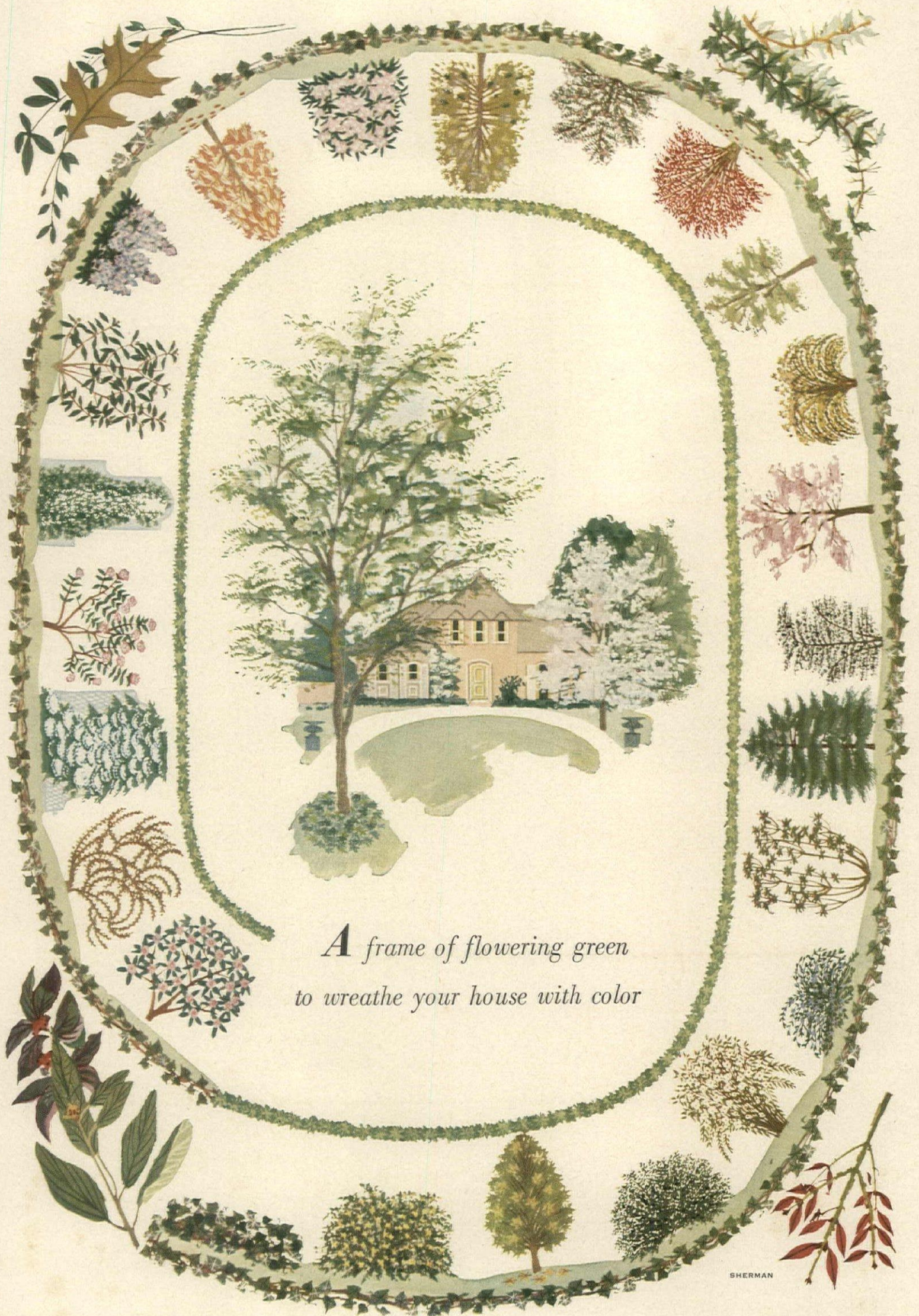
Ceremonial knives in vertical silhouettes on Pastel Citron sailcloth give height to the window wall of a bed-sitting room. A companion print derived from Inca jewelry covers armchair and ottoman. Sunny colors are repeated in a striped carpet and plain yellow sailcloth on another armchair. While the scheme is basically monochromatic, the color is rich and the exotic figures on the fabrics give it excitement.

Calendar stone of the Mayans inspires a boldly scaled print in Deep Night on Sky Blue linen. In this room the print makes a focal point of the largest, most inviting piece of furniture. Terra cotta tile grilles framing windows repeat the circular motif. Related prints were chosen for curtains and a chair pillow. For harmony kindred colors in a family of blues with Bitter Green accents are used throughout the room. Director's chairs have high (48") backs spanned by Cerulean Blue sailcloth. Ceramic tile floor underlines the room scheme. *Chairs by Telescope Folding Furniture Co.*



GUERRERO





*A frame of flowering green
to wreath your house with color*

SHERMAN

25 good plants for the lifetime landscape

6 trees, 13 shrubs,

3 vines and 3 groundcovers

Counter-clockwise, from lower left, opposite:

(Corner detail: Dogwood, leather-leaf viburnum in fall)

1. ENGLISH IVY, evergreen, creeps and climbs
 2. VERRUCULOSA BARBERRY, evergreen, spring flowers
 3. SUGAR MAPLE, 50 ft. tree, yellow fall foliage
 4. CONVEX-LEAF HOLLY, glossy evergreen, black fruit
 5. SWEET MOCK-ORANGE, fragrant white flowers, May
(Lower right corner: winged euonymus foliage, fall)
 6. PERIWINKLE, evergreen groundcover, blue flowers
 7. REDVEIN ENKIANTHUS, pinkish bell-like flowers
 8. CAROLINA HEMLOCK, evergreen tree reaching 60 ft.
 9. JAPANESE HOLLY, most dependable evergreen shrub
 10. FLOWERING DOGWOOD (pink form), pictured in May
 11. FATHER HUGO ROSE, blooming in May
 12. HONEY-LOCUST, improved new thornless tree
 13. WINGED EUONYMUS, compact form, brilliant in fall
(Upper right corner: verruculosa barberry)
 14. GLOSSY ABELIA, evergreen, pink bloom all summer
 15. PIN OAK, 60 ft. shade tree, russet fall foliage
 16. MOUNTAIN-LAUREL, evergreen, a pink froth in June
 17. SOURWOOD TREE, white all summer, red in fall
(Upper left corner: leaves of periwinkle, pin oak)
 18. CARPET-BUGLE, spring flowers, evergreen leaves
 19. LEATHER-LEAF VIBURNUM, bold evergreen foliage
 20. FIVE-LEAF AKEBIA, adaptable flowering vine
 21. CARLCEPHALUM VIBURNUM, spring fragrance
 22. CLIMBING HYDRANGEA, vigorous, self supporting
 23. SPREADING COTONEASTER, bronze in fall, red fruit
 24. CAROLINA RHODODENDRON, evergreen, pink blossoms
 25. PACHYSANDRA (inner border), evergreen groundcover
- Centre of page opposite: Thornless Sunburst locust amid pachysandra, foreground. Carolina hemlock, sugar maple, pin oak in background. Hydrangea, hollies, barberry, white dogwood in front of house. Landscape uses for many recommended species are illustrated on two following pages. For other photographs and descriptions of all species, as well as suggestions for planting and care, see page 76.

Two dozen plants may be only a drop in the horticultural bucket, but when you arrange them according to a good plan, they can form the basis of a wonderful and enduring landscape. Whether plant or plan comes first is not so important as that both be well chosen, and obviously there is room for only the élite among our 25 plants. Since good plants, in the ground, represent a sizeable investment, careful attention to their effective placement is in order. There need be no great hocus pocus about this. While H&G believes that a landscape architect is almost invariably worth his fee, especially where the site is unusual or difficult, you can do a good job yourself if you really try. Selecting the right plants is also within the abilities of any observant and literate homeowner. The selection of plants that possess proved and widely accepted landscape value in many different climatic areas may be discussed without regard for the special features of a particular site. On the theory that what we say is based on wider research, closer observation, more actual growing experience than most of our readers have time for, we feel no hesitation in stating the case for our own choices. We apologize only for limiting ourselves to 25 out of all the available host.

Every tree or shrub, vine or groundcover on our list meets several demanding but practical standards. Each tree should be adaptable to a wide variety of temperatures, exposures, soil and moisture conditions; each may be expected to grow fairly rapidly but to no more than moderate size (25 to 60 feet, say); each conforms to the requirements of a lawn tree that may have to be placed close to a dwelling; each should prove easy to grow and resistant to common pests and blights; each, whether evergreen or deciduous, will display beauty and character throughout the year. All 13 shrubs pass most of the same tests and in addition offer conspicuously handsome flowers, fruit, seasonal foliage color or all three. The vines conform similarly in point of dependability and attractiveness. Especially, however, they lend themselves readily to support on walls, trellis or fences. Two are capable of clinging to masonry. All have notable "covering" power when used for screening purposes. The groundcovers are essentially either vines laid flat or miniature shrubs grown close together. Tolerance of shade is a common virtue, as well as adaptability to the competition of other plants in all kinds of soil. Our three have evergreen foliage and pleasant springtime flowers. Some of the many ways in which all 25 species meet your special needs—and what they can be expected to offer in continuing beauty and usefulness—are illustrated and discussed more fully on following pages.

Continued



Nicholas H. Noyes garden. Anne Bruce Haldeman, L.A.

*Only the well planned, well planted
landscape deserves to be permanent*

A landscape scheme and the plants that implement it may, and often do, outlast the house they are chosen to serve. But the eventual result is worth keeping for a generation or two only if the basic planning has been sensible and the choice of trees, shrubs and other "furnishing" plants discriminating. Plants that are ill adapted for landscape use often grow just as vigorously and last as long as the best. Usually they cost less. When you first buy them, they may look just as handsome. Similarly, an undistinguished planting plan may have considerable initial charm, but wear poorly as plants grow and time passes. But a little study and close observation will reveal evidence of distinction in both the good plant and the good planting scheme, of whatever age. The landscape details on these pages, though differing widely, bear the unmistakable stamp of merit. The uses and maturity of the plants themselves vary in each case, but all have a fitting and settled look, one that is capped, of course, by the simple magnificence of the pin oak beside the pond at the top of this page.



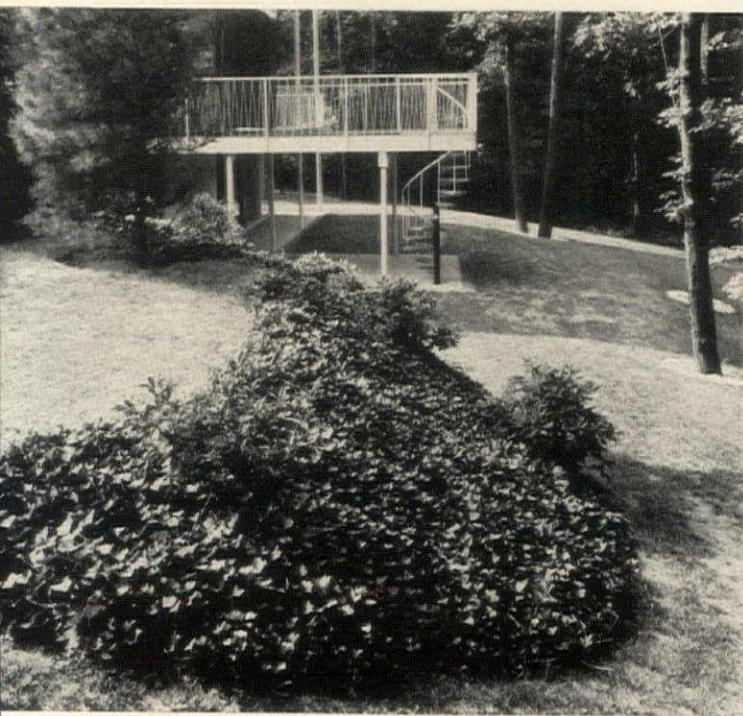
Foundation planting in its strictest application—the planting immediately around the house itself—is here dominated by hollies, notably the two hardiest and most adaptable, the Japanese species (*Ilex crenata*) and its convex-leaf variety, both of which are on H&G's list. Owners, Mr. and Mrs. Howard Scott.



Terrace planting is an increasingly important part of landscaping today, should receive as careful attention as the structure. Beneath a sugar maple, above, and sourwood are Japanese and convex-leaf holly, firethorn, pachysandra and periwinkle.
Owners: Mr. and Mrs. R. D. Brown Jr. F. W. G. Peck, L.A.

Slope control, so often accomplished by masonry, may be more effectively and less expensively handled by well arranged planting. Below, levels are separated by crescent bed of English ivy accented by mountain-laurel and Carolina rhododendron.

Owners: Mr. and Mrs. Jackson Burke. Benjamin Thompson, L.A.

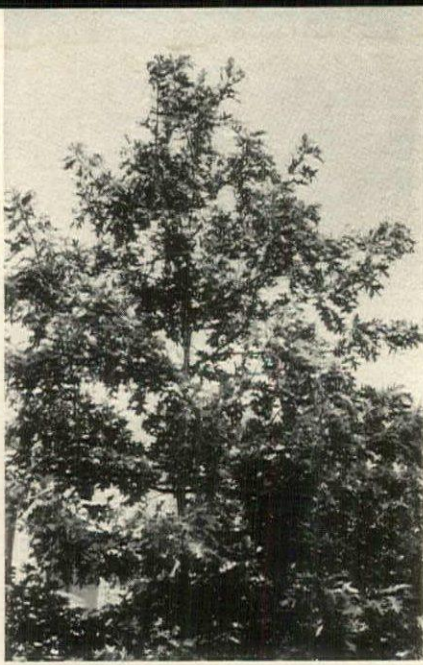


Turf setting is still most effective way to enhance a fine house where space permits, especially if carefully selected plant groupings are used to relieve flat grass surfaces. Convex-leaf holly, above left; honey-locust, center; dogwood in background.
Owner: Mrs. E. Widener Dixon. Innocenti & Webel, L.A.

Continued

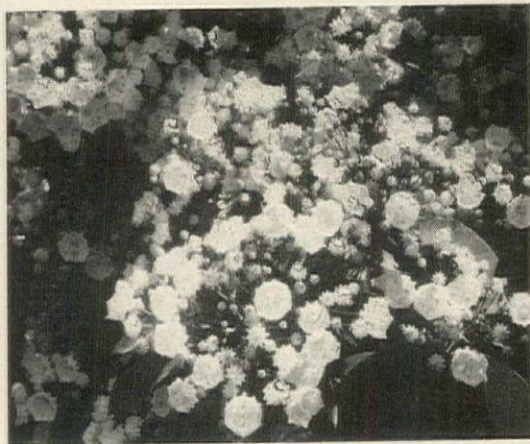
The plants in H&G's list combine to meet all the needs of good landscaping

Pin oak,
one of the best
oaks for lawn
use, may reach
60 ft. height.



Sourwood has flaring
white flower sprays in summer,
handsome red autumn
foliage, grows
40 to 50 ft.

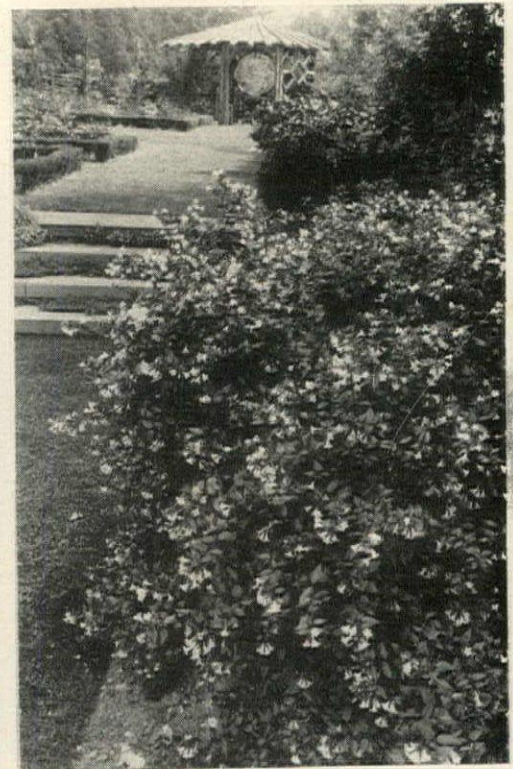
Honey-locust
has graceful, airy
foliage, gold tipped
or deep green,
in two new
thornless forms.



Mountain-laurel is one of finest shade-tolerant
evergreens everywhere except
where winters are severe.
has matchless pink June blossoms.



Glossy abelia, right,
evergreen in mild climates, root
hardy in temperate regions,
flowers all summer and fall.



Carolina rhododendron, left,
grows best in same woods soils, temperate
climates as other broadleaf
evergreens, has pink spring blossoms.

Using only the list of 25 plant species (page 73), you can meet hand-
somerly the landscape needs of even a problem site and make a setting
to suit a house of any size or architectural style. No one kind, of
course, can satisfy all requirements. Nor will a mere two dozen in-
dividual plants fill an entire lot. But with one example of some
plants and groups comprising from few to many of the rest, an almost
limitless variety of landscaping effects is possible. Our list (with
which all men of good will are invited to quarrel) includes species
especially notable for evergreen foliage or for flowers or fruit, as
well as those of great structural value and hardiness under difficult
growing conditions. All are standard names on the lists of landscape
designers; all may be grown with average garden care. Here follows
H&G's citation of their more conspicuous virtues.

6 TREES (5 deciduous, 1 evergreen species)

Sugar Maple (*Acer saccharum*). Best of maples for lawn use, since
grass can survive beneath it. Handsome rounded form, upright
branches. Leaves come early and turn brilliant yellow and orange in
autumn. Plant late fall, early spring. Ultimate lawn height, 65 ft. Good
height to buy, 10 to 15 ft. (\$10-\$15). (Continued on page 111)

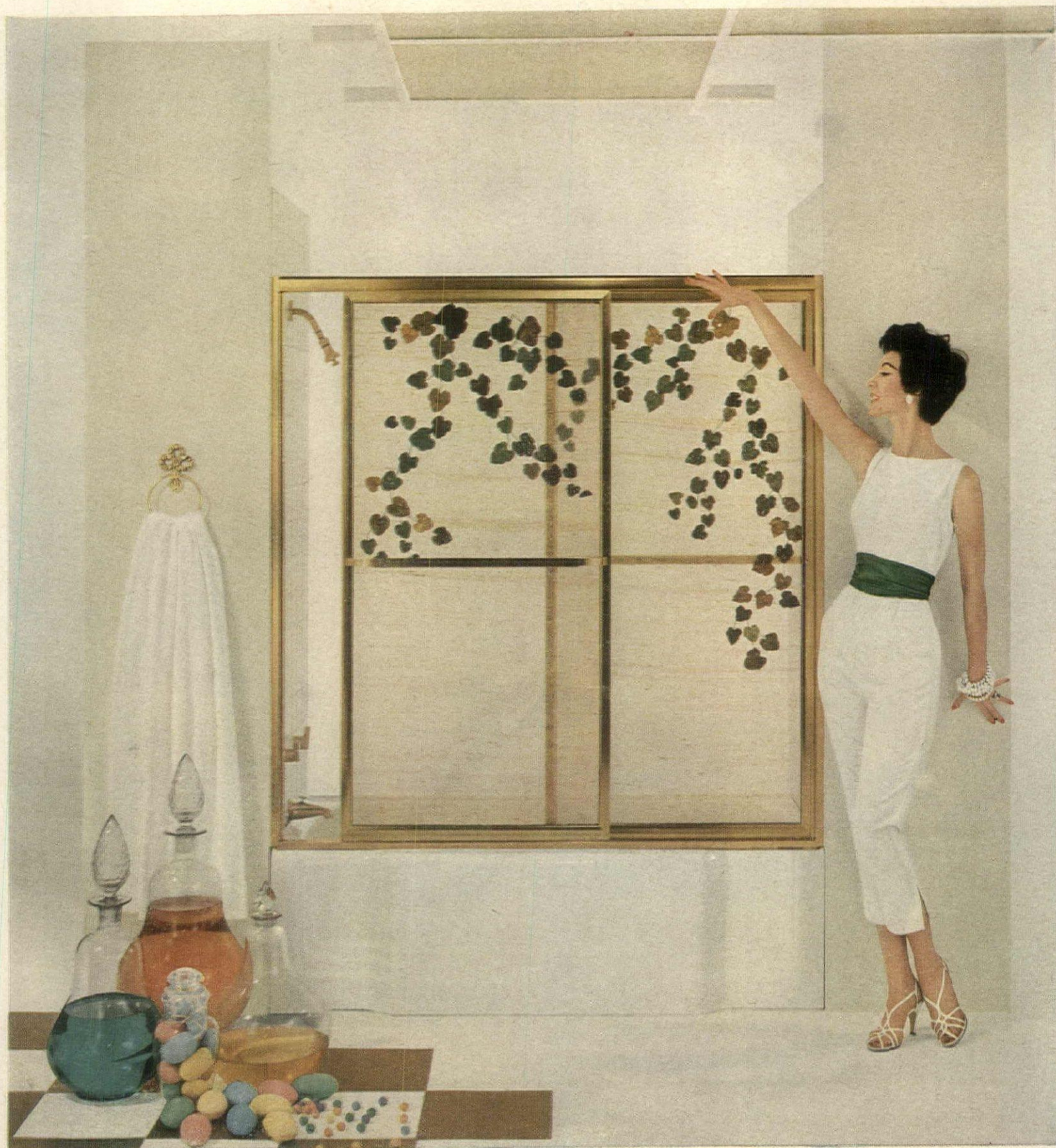
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to get your copy early!

Corkscrew

Continued from page 11

after about two years of careful nursing will bottle it in the fullness of its body and color. In 10 or 15 years—or frequently much longer—of quiet maturing it will be ready to fulfill its destiny.

VINTAGE PORT will bear a proud name, 1927, 1934, 1935 perhaps. Its worthy but less distinguished brother years will be left "in the wood" at the "lodges" of Vila Nova or in Oporto, where they will be blended and shipped under "mark" of shipper or merchant to whom they are consigned.

As the wine is left in the casks its rich purple hue will start to change its color and presently it will achieve a brilliant red at which time it will earn the name of RUBY PORT. After a prolonged stay in the vats more color will fade from the wine, it will take on a brownish tinge and it will be given a newer and more expensive name: TAWNY PORT. Genuine tawny port is old and expensive but the market demands an inexpensive one so the shippers oblige by delivering a blend of red and white wines.

While maturing in the bottles ports "throw a crust." Great ports therefore are decanted before they are served. The decanting process is simple. The wine is poured gently into a decanter in front of a light—or more romantically a lighted candle—until the bottle has been emptied to the part where the crust or sediment is about to ruin the clarity of the liquid. This can be as much as the last 20 per cent of the bottle but more often is about 10 per cent. The decanted wine should rest for a short time—say three or four hours before it is served.

Port in cooking

Both the French and the English incorporate port in cookery. A great and delicate sauté of chicken is made with a port wine sauce to which cream is added. Port and ham have been matched for many years—various hams with various ports as a flavoring agent for baking and as the flavor agent in a sauce. Port wine jelly is a standard at English dinners and very good it is, too. Alice B. Toklas has a noble dessert recipe for prunes with cream which calls for a whole bottle of fine port. And for generations port has been used in England to help in the aging of Stilton cheese.

When and how to drink port? Let us start with a fine vintage port. If you cannot find one in your city wait till you visit London or New York and experiment then. Recently Sherry Wine and Spirits

in New York bought a collection of vintage ports which had been the property of one of the great firms now merged with a larger firm in Portugal. These wines date to 1883 and represent practically every great vintage year from then till 1951.

Such ports should be decanted as we mentioned earlier and allowed to rest for several hours in the decanter. It is generally agreed that great port should be sipped after dinner. Actually it is not part of dinner, which may have terminated with coffee and brandy. It needs conversation, relaxation and no distractions save good friends and good talk.

Here are a few of the great vintage years since 1900 to help you in your search for the fine ports:—1900, 1908, 1911, 1920, 1934, 1944.

Some incidental observations: Bottles for great ports are darker than most other bottles. Though much cursed by certain writers who are inclined to be snobbish about their wines, there are white ports which other authorities consider exceedingly fine if not so great as the red ports. There is great difference of opinion as to smoking with port. Some say a fine cigar should accompany a fine port. Others maintain that port requires undivided attention. I tend to agree with the latter although smoking is the general rule at the British Factory.

How to serve it

As with most fine red wines, port should be served at room temperature. The glasses should be of fair size and tulip shaped, suitable for sniffing and for twiddling in your fingers so that you can enjoy the colors.

As to whether or not port makes one "liverish" or causes other unhappy effects, let us leave the last word to Mr. Waugh: "Its charm insidiously invites excess, and excess of port, though not in itself harmful, discloses latent infirmities. The heavy port drinker must be prepared to make some sacrifice of personal beauty and agility. Its martyrs are usually well content with the bargain, and in consolation it may be remarked that a red nose never lost a friend worth holding and that by universal testimony the sharpest attacks of gout are preceded by a period of peculiar mental lucidity. . . . No one, I think, ever contracted gout by port-drinking. What can be said is that those who are naturally gouty find their weakness aggravated by port."

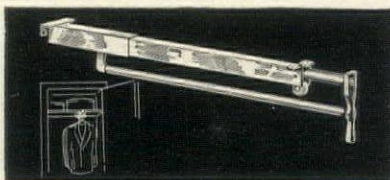
END

K-V CLOSET FIXTURES

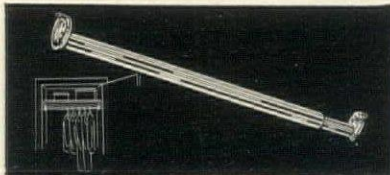


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practically hand
out your clothes!

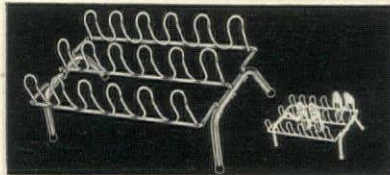
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MIEHLMANN

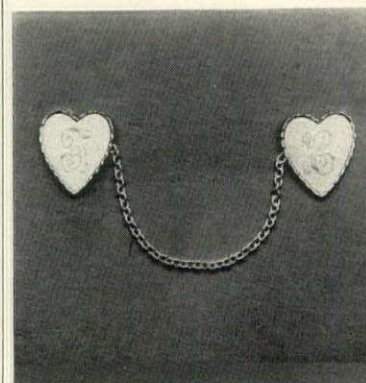
Grace notes for the library table, for an executive desk: the music note bookends shown here. The base is 4" square, the note is 6" high. The pair comes in two metals: in burnished solid brass (\$9.95) or in satin black finished cast iron (\$4.95). Postpaid. Order from Tennessee Chromium Plating Company, Department HG2, 206 Louise Ave., Nashville, Tennessee.



Elegant jardiniere. If you want a magnificent container for a large plant you might consider the solid oak planter shown here. It is decorated with solid brass bands and comes with or without brass handles. 17" in diameter x 12" high. \$49.95 without handles; \$59.95 with handles. Exp. coll. Lambert Co., HG2, 3800 N. W. Highway, Dallas, Tex.



The new accessory for the woman who wears her cardigan sweater thrown over the shoulders is the "Sweater Clutch." We show one of the nicest. It is made of heavy sterling silver or 12K gold-filled metal. Each heart is marked with a script initial. The two are joined by a chain. \$5 ppd. Tax incl. Wayne Silversmiths, 546 South Broadway, Yonkers, N. Y.

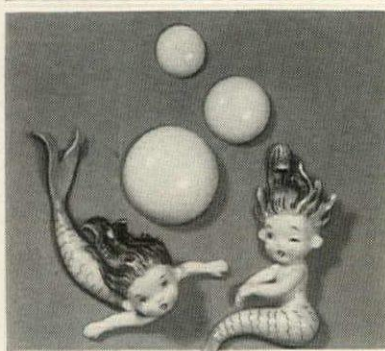


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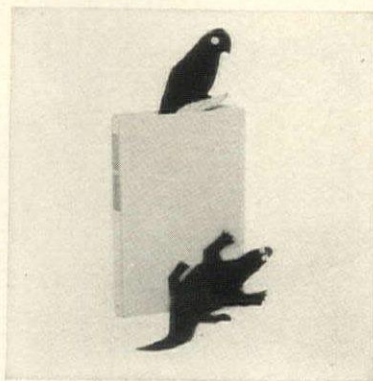
AROUND

with Ann McLaughlin

order, as few of them handle c.o.d.'s. You may return for refund any item not personalized if you return it promptly by insured mail and in an unused condition.

The Animal Kingdom

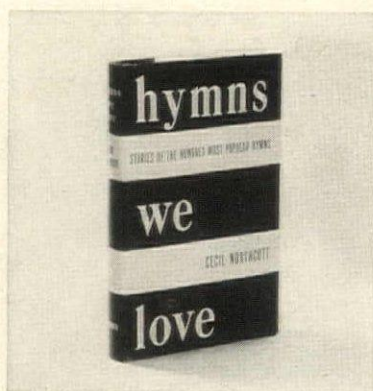
was the inspiration for the amusing felt bookmarks shown here. Made of the finest felt, the cunning animals have engaging expressions and glittering decorations. This is an excellent small gift for almost anyone. Colors: black, red or green. \$1. ppd. for two. Add 50c extra for monogram. Jandan, HG2, Box 1446, Chicago.



Chinese horse. The original of this fine reproduction is now in the Boston Museum of Fine Arts. Impressive in size (11" high x 12" wide) the reproduction is done in Hydra-stone, a composition. Colors: black, white or terra cotta. It is suitable for use in contemporary or traditional settings. \$11.95 ppd. Mono Art, HG2, 50 Delancey Street, New York.



"Hymns We Love" is a charming collection of popular hymns which are sung by the English-speaking people of the world. Edited by the Reverend Dr. Cecil Northcutt, it is divided into five categories: Hymns of Praise, Prayer, Experience, Christ and His Church, Christian Action. \$2.50 ppd. Susan Smith, Main Street, Carpentersville, Illinois.



A charming shrine of Saint Francis of Assisi will make a nice note in your garden. Fill the shallow tray with wild bird seed and it will become an active feeding station. The shrine is made of natural redwood (13" x 12" x 6"). The white statue is made of terra cotta (5" high). \$10.95 ppd. Scofield, HG2, 17 Seward St., Dansville, New York.



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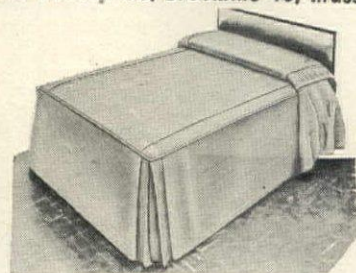
in dusty rose, gold, aqua, brown, blue, pink, nutmeg, green or white. Coverlet . . . twin 15.95, full 17.95, king 33.95. Dust ruffles in solid colors OR self-color stripes . . . twin 9.95, full 10.95. Spreads, twin 17.95, full 19.95, king 39.95. Drapes, 63" 7.95, 81" 9.95, 90" lined 14.95. Color swatches 10c.



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Left: Hand of Hospitality, an unusual ashtray adapted from the famous Gowners Tray. 7 1/2" long. \$2.98 ppd.

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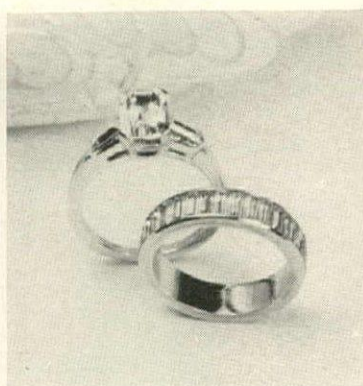


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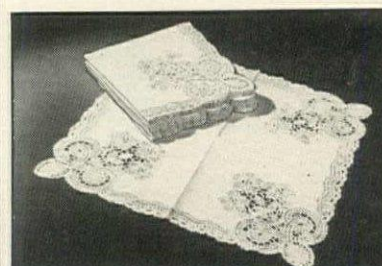
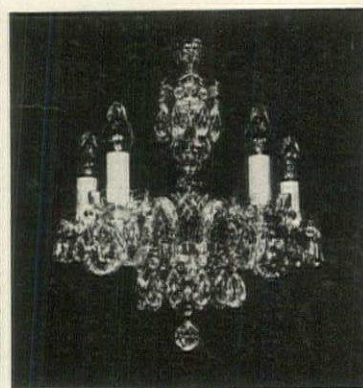
Brilliant stones are used in the baguette band, in the solitaire ring shown here. Each ring is made of sterling silver hand-set with the beautifully faceted stones. You could wear this set and put your diamonds in the safe. Please send ring size. \$5.95 for either ring. \$10 for the set. Ppd. Tax incl. Order from Ruth Brawer, HG2, Box 4035, Tucson, Arizona.



Churn table. For an Early American setting you will appreciate this sturdy table. Made of wood finished in antique pine, it has a top which is 16 1/2" in diameter. Over-all height is 25 1/2". It is perfect to use as an end table, a night table, a book and magazine table. \$18.95. Express collect. Jennifer House, Department HG2, Great Barrington, Massachusetts.



An enchanting note for the dining room, the entrance hall or an elegant bedroom could be this five-light crystal chandelier. The five beautifully designed arms are made of crystal hung with hand-cut, hand-polished, imported prisms. 18" in width x 19" long it is reasonably priced at \$49. Exp. coll. Paulen Crystal Company, HG2, 296 Broadway, New York.



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Not recommended for a mixed gathering but if you want to have the girls bug-eyed at your next tea, dessert bridge or shower—just have these adorning the table! The daintiest napkins we've seen and the only ones that look like real lace! Beautiful floral pattern with delicate lace edging. Napkins are white, 13 1/2" open size. Order 6750-6, Napkins, 1 Box of 36, \$1.50 ppd. Write for new Spring catalog!

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AROUND

The Dover chest is an elegantly proportioned cabinet which will look right in almost any room. The hardware is handsome, the storage space is ample. Made of hand-rubbed pine it is only 11½" deep which is the perfect size to use when space is limited. Height is 35"; width is 29½". \$99. Express collect. Greenbaum, 101HG, Washington, Paterson, N. J.



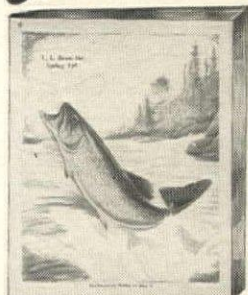
For a feminine purse we show the jeweled address book, the jeweled ball-point pen. The book is a pastel bonbon which will give a fillip to your spirit and years of good service. Scattered here and there on the cover are rhinestones. The pen is gold color decorated with rhinestones. \$1.25 postpaid the set. Glasscraft, 920HG2 Chicago, Evanston, Ill.



Chessmen. Sculptor Peter Ganine found inspiration for the figures shown here in an ancient set of chessmen. Impressive in size (each is 12" high), the king and the queen are made of white melamine, a crystalline compound. These figures will make excellent decoration in any setting. \$15.50, pair. Exp. collect. Edith Chapman, 260 Main, Nyack, N. Y.

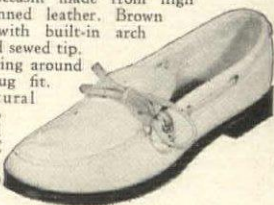


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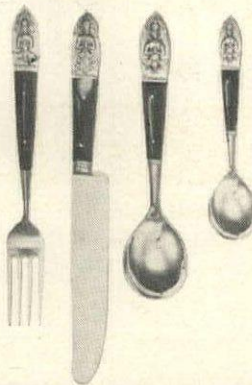
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4-pc. place setting **3.99**



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Italian-inspired, with a slim, sturdy metal pole which adjusts floor-to-ceiling, from 7'4" to 9'4", fits snugly under spring tension! Two arm-lites describe wide arcs, for illumination at almost any height! Individual switches. The diffusers swivel, directing your light anywhere! Tarnish-proof brass accents. Pole in beige, chocolate, black or turquoise with matching shades. Value to \$30.

13.99



JAPANESE NARA LAMPS

Decorative lamps from Japan's oldest city! Cast in black iron, hand-hammered, exotic pieces which are hung indoors or out or set on coffee tables, garden benches, bookshelves! Two traditional styles: 1) the pagoda-shaped temple, 12" tall and 2) the square teahouse, 10" tall. List at \$14.95 each.

EACH **6.99**



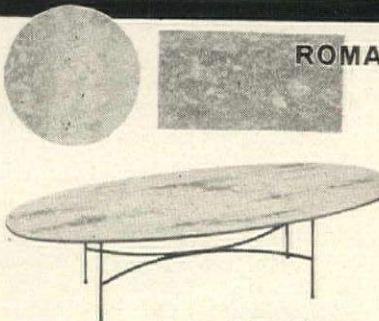
HONG KONG CHAIRS

Victorian pieces from the Crown Colony, in natural white rattan and white paint. The hearts and flowers motif makes them romantic as a valentine! For today's sitting room, patios, bedrooms, terraces! Leading furniture shops feature the side chair at \$25.95, the arm chair at \$39.95.

SIDE CHAIR **7.99**

ARM CHAIR **11.99**

ROMAN TRAVERTINE TABLES



A coffee table of travertine brings marble elegance into your favorite room! Chosen by us in the quarries of Italy, travertine is golden beige in color, blending with any decor. Filled and expertly polished, each tabletop is 3/4-inch thick and rests firmly on a contemporary base of ebony wrought iron, 15 inches low. The rectangles in 16" x 30" for smaller areas or 20" x 40" for prominent placing. The oval is a graceful 22" x 55" and the circle is 36" in diameter, beautifully adaptable to any room area. Base included. Values to \$69.95.

16" x 30" (rectangle)

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20" x 40" (rectangle)

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22" x 55" (oval)

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36" (circle)

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An oriental suggestion for color which doesn't have to shout to be noticed. Real maple leaves and butterflies set in translucent unbreakable fiberglass, insuring privacy and admitting light without glare. Framed in selected hardwood which you may paint or leave natural. Over windows, as doors, as room dividers shoji shutters offer a new adventure in home decoration! Measure inside dimensions of area to be shuttered; combine two sizes to fit odd-size windows. Each shipped in individual protective polyethylene bag.

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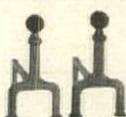
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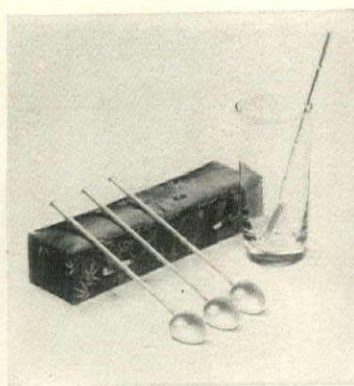
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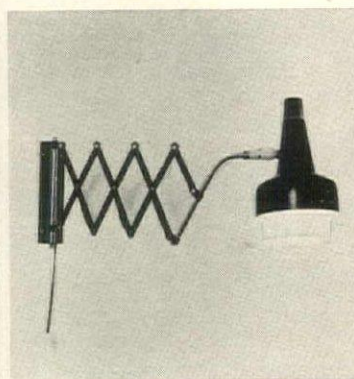
Sterling silver sippers

should be included in your silver service. We show here a set of six sipper-spoons which are charming, which will go with contemporary or traditional settings. The long handle of each is hollow and fitted with a graceful bowl. You will use these with all iced drinks. \$10 ppd., tax incl., for six. Orient Traders, 527 Madison Ave., N. Y.



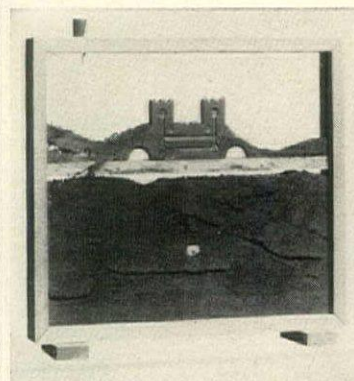
Accordion lamp.

This is the perfect appointment for a modern room. Both the accordion bracket and the fixture are made of metal finished in either black or white. Attached to the light bracket is a white mesh diffuser and a walnut finial. The lamp will turn in any direction, will make a 180° arc. \$10.95 plus 75c. Jan's, HG2, 17 East 102nd St., N. Y.



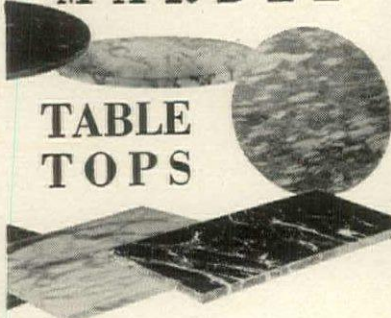
The ant palace

will prove fascinating entertainment for the family. Humanely designed, it is made of clear plastic set into a hardwood frame. It holds a colony of 75 California harvester ants which you can watch as they make subways, act as baby ant sitters, entertain at a banquet. 11" x 9". \$6.50 ppd. Order from Ant World, 1203 Stanyan, San Francisco 17.



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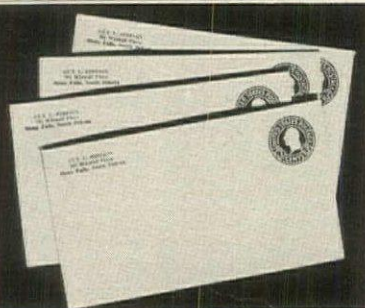
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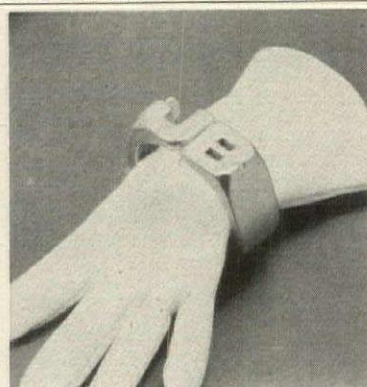
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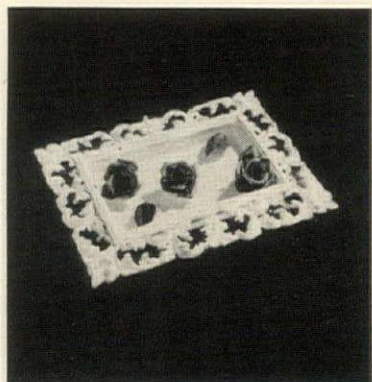
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Floating flowers will look exquisite in the handsome cast aluminum tray shown here. Designed to display flowerets, it has an acanthus leaf border, a beaded rim. Over-all size is 14" x 10" x 1 3/4". It comes in frost white, Bermuda blue, chalk pink. Use it as a centerpiece for a buffet table. \$9.95 plus 39c. From Here's How Co., HG2, 95 Fifth Avenue, N. Y.



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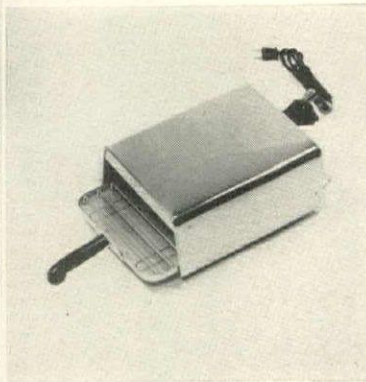


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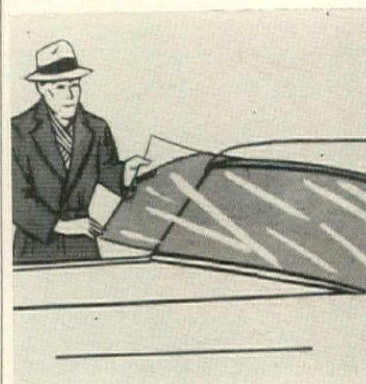
"Scotch Oven." You can use this chrome finished electric appliance at the table to broil your breakfast bacon, to make delicious buttery toast, to finish baking "brown 'n serve" rolls. 10½" x 9" x 4½", it will brown four pieces of toast at one time. \$6.95 postpaid. Order from Highlander Sales Co., HG2, 329 Merchandise Mart Building, Dallas, Texas.



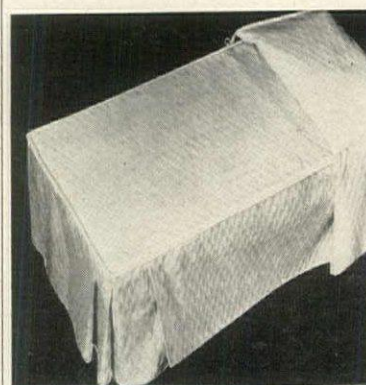
Nested eggs will delight the children and keep them occupied for hours on end. The set of three shown here is made of wood hand-finished in multi-color. The largest is 3" high x 2" in diameter. Inside the third and smallest egg is an engaging small bunny. This toy is imported from Austria. \$3.25 ppd. Gina and Selma, 1048 Lexington Avenue, New York.



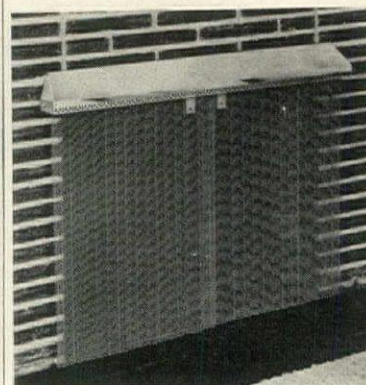
Night parking in the driveway in winter may cause your windshield to frost up. To prevent this and the subsequent aggravation of having to defrost the glass we suggest that you use the plastic protector shown here. It is simple to attach, can be kept in the glove compartment when not in use. \$1 ppd. Jolan Sales, 873 Fostertown Rd., Newburgh, N. Y.



Bedspreads and draperies are the specialty of Colten's. Shown is a double kick-pleat corner spread which is handsome. \$14.95 for twin size, \$16.95 for double; \$29.95 for king. Basket-weave antique satin is highlighted with metallic. Draperies are available. Send 10c for swatches and 10c for catalogue. Colten's, 1350 Beacon, Brookline, Massachusetts.



The perfect choice for your fireplace is the handsome hood with built-in fire screen. Shown here is a solid brass hood (40") which is fitted with a black screen. \$29.95 ppd. You may order it in any size from 34" to 54" in antique finished brass or copper, satin finished brass, black. Franciscan Forge, HG2, 3295 El Camino Real, Atherton, Calif.



AROUND

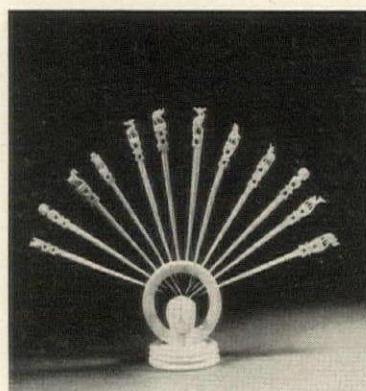
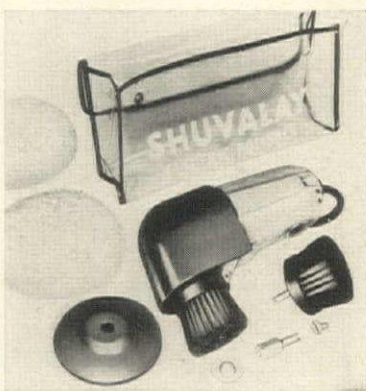
Your zodiac sign will decorate your playing cards and score pads when you order the clever game set shown here. A set of two decks of playing cards comes with either a black or a red background decorated with your sign. \$2.25. Four matching score pads are \$1.25. Specify sign you want. Ppd. RMS Interiors, HG2, 11146 S. Michigan, Chicago, Ill.

The "Great Grater" will be a source of delight in your kitchen. You will not be annoyed by flying shreds of carrots, onions or cheese because this grater fits over a large aluminum pan. As you grate the food it falls neatly into the container. Grater is 7" in diameter, pan is 2½" deep. \$1 ppd. for the set. Sunset House, HG2, Sunset Bldg., Los Angeles, Cal.

Electric polisher. You will be delighted with the polish you can get on your luggage, your shoes, your furniture when you use "Shuvalay." It has attachments which are easy to interchange: two pure bristle brushes, two lamb's wool polishing bonnets, a rubber pad. Polisher, the 6' cord, attachments and case are \$21.95. Ppd. Hobi, Flushing 52, N. Y.

A fine painting gives constant delight. We show here an excellent copy of a Renoir which is reproduced on stretched canvas. The delicate brush strokes of the original are painted in by Academy trained artists. You may select a painting from 60 famous artists. Prices: \$19.50 to \$79.50, ppd. Belgian frames included. Van Dyke, 165 West 46th Street, N. Y.

Cocktail fare can be handled with ease when your guests use these hand-carved ivory picks. A set of twelve comes with an ivory elephant head holder. Each pick is topped with a carved animal, each is 3½" long. This set will make a delightful gift for the hostess. \$6.95 complete. Postpaid. Shopping International, HG2, 65 Court, White Plains, N. Y.



Early American TOY-CHEST BENCH



FULLY
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31½" x 16½" x 20" high

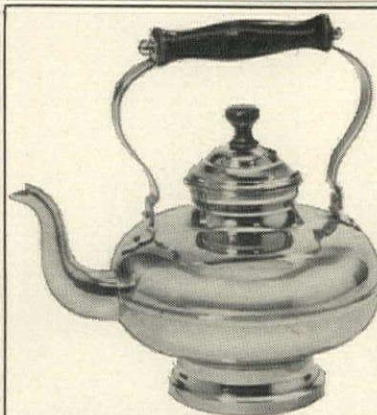
You'll bless this chest that keeps toys under control (and not under foot!)... you'll love its charming Colonial flavor... and you'll find many other uses for this decorative piece wherever there's a storage problem! Hand-made of solid Pine and dovetailed, it will hold the toys of your children and your children's children. Cut out handles and concealed sliders make it easy to move despite its very solid construction. Quick delivery direct from our workshop.

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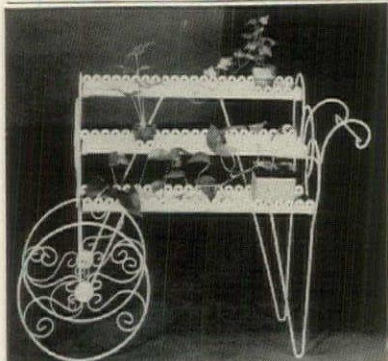
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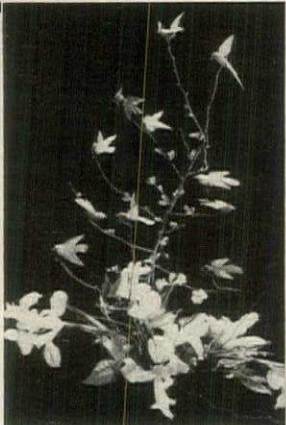
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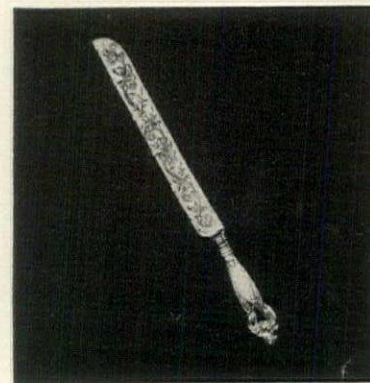
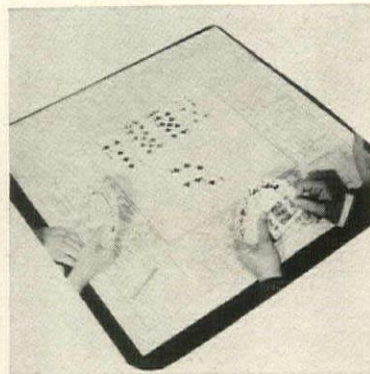
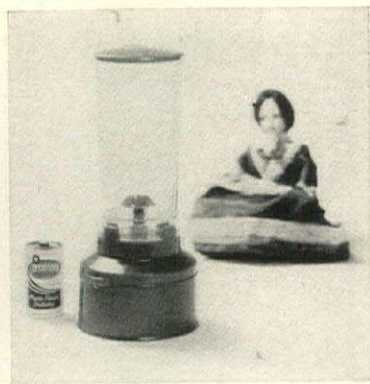
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"Mighty Mix" works on two standard size batteries. With it you can make delicious milk shakes, floats and sodas. It is made of sturdy plastic which will last a long time. 4 1/2" x 9 1/2", it will prove a source of delight to the entire family, to youngsters away at school. \$3.88 ppd. complete with batteries. Best Values, HG2, 403 Market, Newark, New Jersey.

The bridge players will like the "Bid-Easy" paper table cover shown here. It fits a standard-size table. Note the border which is printed with point count bidding on all four sides. Twelve gummed tabs fasten it to the table top. Colors: green, pink, blue, gray, beige. \$1.95 for one; \$5.50 for three. Ppd. House of Ferguson, HG2, Box 428, Van Nuys, Cal.

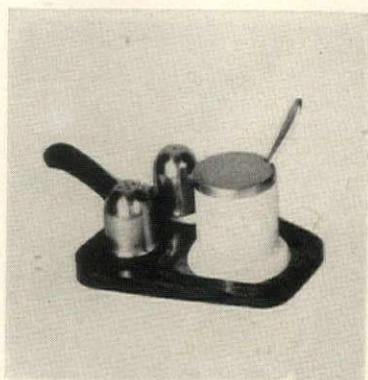
For blissful ease and great good looks try the Island chair and ottoman. Frames are made of black finished wrought iron; seating sections are made of hand-woven rush. Each is amazingly low in cost. \$7.99 for chair (23" high x 18" deep x 28" wide). \$3.99 for ottoman (12" from seat to floor). Exp. coll. Akron, HG2, 4402 Sunset Blvd., Los Angeles, Calif.

This traditional desk will hold your portable typewriter and not spoil the room decoration. Made of hard wood, it comes in a mahogany, walnut or Salem maple finish. Two file drawers, four standard size drawers and sliding typewriter shelf make this a fine work table. \$99.95 finished; \$89.95 unfinished. Express collect, Jeff Elliot, HG2, Statesville, N. C.

The bride's cake could be cut with the impressive silver plated knife shown here. The handle is ornate and pierced, the blade is made of Sheffield stainless steel. One side is engraved with a floral design, the other is smooth. 12" long, it will become an heirloom. \$2.95 ppd. Order from Lee Wynne, HG2, 5446 Diamond St., Philadelphia 31, Pa.

AROUND

Danish import. The serving piece shown here is perfect for the buffet table. The tray with the graceful handle is made of polished rosewood. It is fitted with a set of stainless steel salt and pepper shakers, with a stainless steel-covered white jar which can hold mustard. Serving spoon is stainless steel, too. \$6.50 ppd. Scandicrafts, HG2, Ardsley, N. Y.



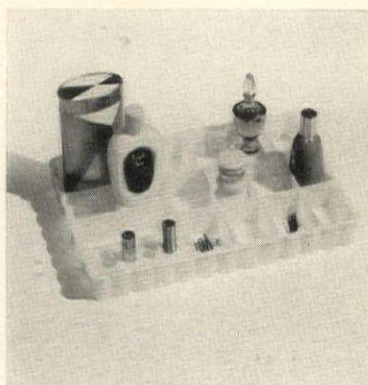
United Nations flag. For her charm bracelet why don't you select this 14K gold flag which can be ordered with the symbol of any country within the United Nations? The flag of the country is beautifully designed in enamel. \$11.50 ppd. It also comes in sterling silver for \$2. Ppd. Tax incl. Charm & Treasure, Dept. HG2, 509 Fifth Avenue, New York, N. Y.



Majolica pottery is a favorite with many people. Shown here is a butter tub which you can use on the buffet table, at the barbecue. Place the butter patties on a bed of ice and they will keep cool and firm throughout the meal. \$3.50 for the half pound size; \$2.50 for quarter pound size. Ppd. Order from Seth & Jed, HG2, New Marlborough, Massachusetts.



For neatness' sake the dressing table needs the cosmetic tray shown here. Made of pastel plastic it is fitted with fifteen compartments and a bar which will hold four lipsticks. 14" x 9 3/4" x 1 1/2", it can be used on top of the dressing table or in a drawer. Give it as a shower gift. \$2.50 ppd. Order from Elron, Department HG2, 223 West Erie, Chicago, Ill.



A country table will look festive when you serve individual casseroles in oven dishes which come with basket jackets. Shown here are white pottery baking dishes which are brightly decorated in multi-color. Each is about 4" in diameter. Slip each piping hot dish into a natural color basket and serve. \$1 each; \$3.75 for 4. Ppd. Taylor Gifts, HG2, Wayne 2, Pa.



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8" diam. 10 1/2" high. **\$23.50**
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HIDE A BAR COMPLETE OR IN KIT



Locking—Rolling—Fold-up Bar Holds 40 Bottles—4 Doz. Glasses
New—a bar for the biggest party—or cozy twosome. This charming little unit is the most completely versatile bar ever. Use it 3 ways: locked, as liquor cabinet; open, for self-service; rolled out from the wall, turned around, for bartender service. Hinges open to reveal 20 bottles of liquor, 20 bottles of mix, nearly 4 doz. assorted glasses, and all bar accessories. Adjustable shelves, brass guard rails and fittings. Simple, compact, fits smartly into home, apt., office, cottage. 21" W., 19" D., 36" H.—open 38" W. Finely crafted of knotty pine. In satin smooth honey tone or lovely maple liquor-resistant finishes. **\$49.95** Exp. Chgs. Col.

IN EASY HOME KIT. Louvered doors complete. Parts fitted, drilled, sanded, etc. Simple instructions.

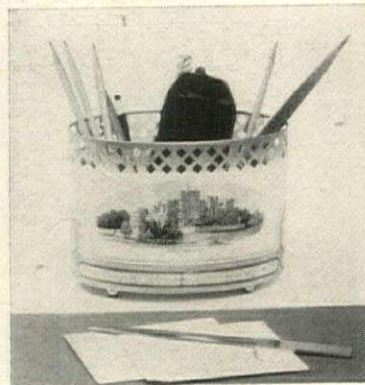
\$32.95 Exp. Chgs. Col.

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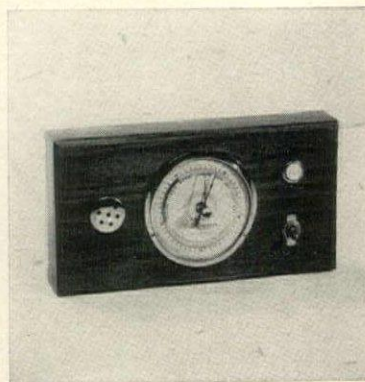
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SHOPPING AROUND



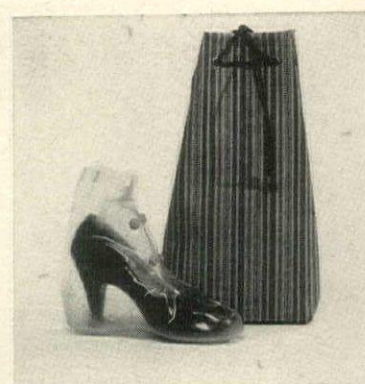
Tote basket. To help keep your desk tidy and efficient you could use the attractive metal basket shown here. It is finished in pastel and decorated with a multicolor design. The collar is pierced, the tiny ball feet are brass. Use it to hold pencils, in- or out-going mail, writing paper. **\$2.75** ppd. Order from Easterling, Dept. HG2, Loyola, Chicago 26.



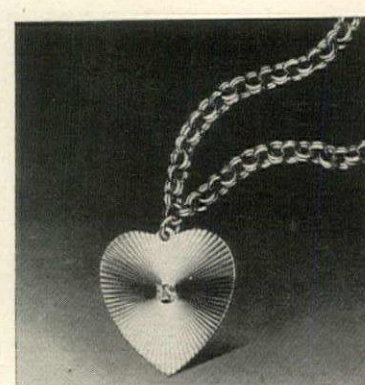
"Storm Warner." If you live in any part of the United States that is plagued with tornadoes, with severe storms, you need this alarm. The oak case is fitted with a precision instrument which will sound a sharp alarm when barometric pressure drops below normal. 9" x 5". **\$19.95** ppd. Hamlin Products Inc., HG2, Box 2016, Little Rock, Arkansas.



A sleeping beauty could use the witching hours to improve her facial contours by wearing the "Facelift Mask." It is a pretty concoction made of flesh color elasticized gauze and satin ribbon. If you have a tendency to snore gently (but of course you haven't) the "Mask" will end this habit. **\$4.95** ppd. Kay Fuller, HG2, 135 E. 50th Street, New York.



The "Boot Tote" is a carryall every woman should own. Made of waterproof striped denim, it has a sturdy waterproof lining. Designed to hold stormy weather boots and a folding umbrella, it will be your summertime companion too when you go to the beach. Size: 14" high x 8" wide. **\$2.50** plus 25c. Jack's Mail Box, 95 Fifth Avenue, New York.



A gold heart set with a 3-point diamond is the perfect Valentine gift. The one shown here is made of 14K engine turned gold. 1" x 1", it will look handsome attached to a charm bracelet or nesting at the base of a pretty neck. **\$25** postpaid without the bracelet. Fed. tax incl. Holiday House, 22 Bellevue Theatre Building, Upper Montclair, New Jersey.

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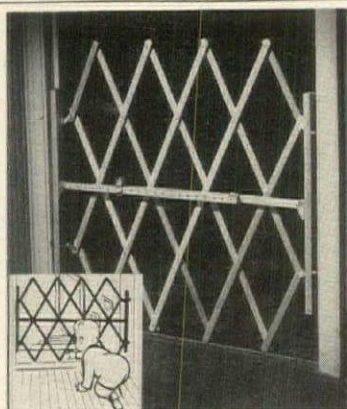
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... now available in standard panels at our low, low prices!

Made of clear white pine with a glued cope and dowel construction to give you a lifetime of service and beauty. The sizes indicated will enable you to fit almost all size windows (larger sizes can be used as doors or screens). These panels can be cut down as much as 1" in width and 3" in height. Easily installed with just a screw driver.

HARDWARE: Includes knobs, hooks, interpanel hinges and hanging hinges, complete with screws enough to install 12 panels per opening, \$1.40—4 panels per opening, \$2.10. Hardware for additional panels, 40¢ each. Send check or M.O. with specifications. No C.O.D.'s—shipped express collect. Custom made shutters also available—send us your measurements for free estimate.

HEIGHT OF PANEL	WIDTH OF PANEL						
	6"	7 1/4"	8"	9"	10"	12"	15"
18"	\$2.40	\$2.50	\$2.60	\$2.70	\$2.80	\$2.90	
21"	2.40	2.50	2.60	2.70	2.80	2.90	
24"	2.70	2.80	2.90	3.00	3.10	3.20	
27"	3.10	3.20	3.30	3.40	3.50	3.60	
30"	3.40	3.60	3.80	4.00	4.20	4.40	
33"	3.70	3.90	4.10	4.30	4.50	4.70	
36"	4.10	4.30	4.50	4.70	4.90	5.10	
80"	9.00	10.00	10.50	11.00	12.00	13.50	

Minor House Shutters—21 B Maple place—freeport, n.y.



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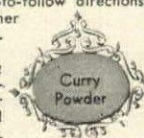
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This is Decor-Chrom, a woven broadloom. Here is chinchilla, light brown and white-tweed.

It is so springy footsteps erase themselves. It's never bad-mannered enough to shed, for its fibers are nobly long and continuous. They wear regally too—years and years longer.

Like nature's living colors in the sun its hues resist fading. Most spills you may wash away with a damp cloth. And of course moths and mildew won't touch it.

See it yourself. All the wonderful solid colors. All the wonderful tweeds. And in every broadloom width including

15 feet. How much a square yard? About \$8.95.

See also new Sun-Weave Carpet. This too is made of Eastman's Lofted Chromspun acetate fiber, in a radiant range of lovely colors. Both are by Roxbury Carpet Company, 295 Fifth Avenue, New York, N. Y.

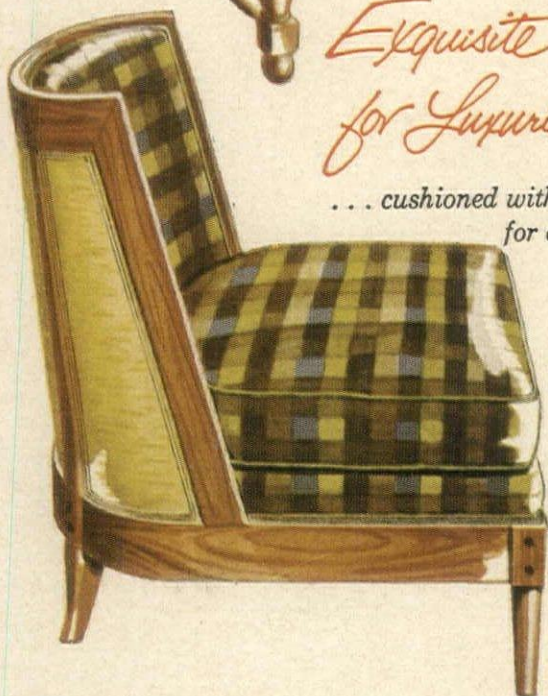


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Name.....

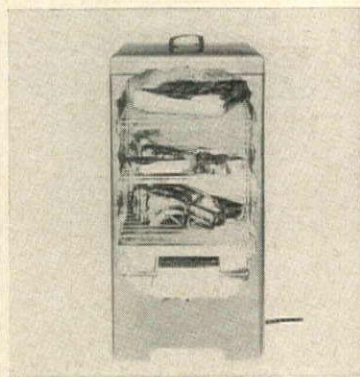
Address.....

City & State.....

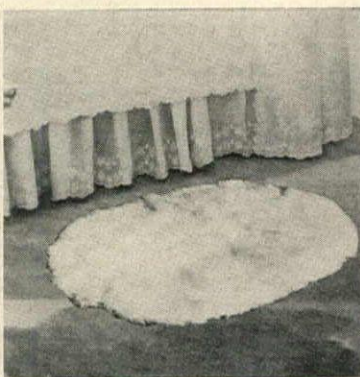
SHOPPING AROUND



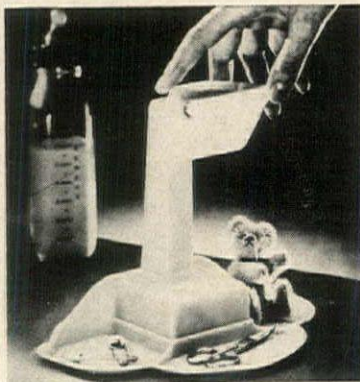
"Tepee Moc" is made of soft cowhide. It is the casual shoe style which will complement your ranch pants, your denim slacks, your levis. Hand sewn, hand beaded, the moccasins are laced and tied with leather thongs. Color: a combination of cream and turquoise. Sizes: 4 through 9 (women's sizes only). \$4.95 ppd. Three Texans, Box 6873, Dallas, Tex.



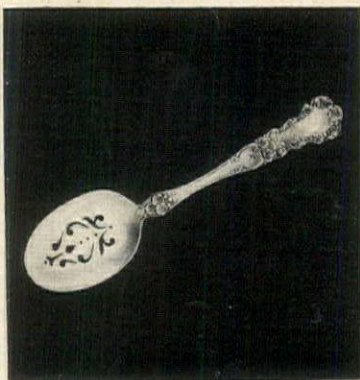
This smokehouse will enable you to serve the most delicious meat and fish. It is an electric appliance which is safe to use, easy to clean. Put the meat to be smoked in racks, fill pan with hickory chip sawdust and plug in cord. Instructions come with it. Made of steel finished in copper. \$27.95 ppd. Hickory Hill, HG2, 221 N. LaSalle, Chicago.



A fur rug is a luxury you can afford. Shown here is a thick sheepskin import from the Argentine which will delight the sybarite in you. The nap is about 4" long. You have a choice of two shapes: oval or rectangular. \$17.95 for a rug 24" x 42"; \$24.95 for one 30" x 50". Add 50c postage. Order from Colchester-Higgins, Dept. HG2, 157 Federal St., Boston.



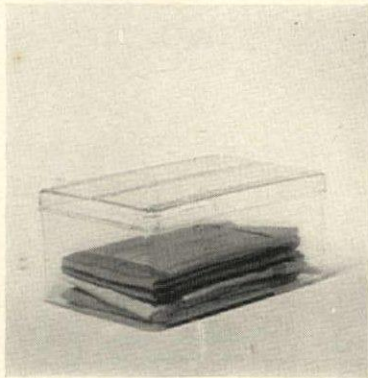
The nursery light will never fail if it is powered by standard batteries. We show here a charming small lamp which is made of sturdy plastic. The base is designed as a tray for small necessities. Light can be detached from base and used as a portable lamp. Pink or blue. Base is 5" x 9". Height is 8". \$2.95 ppd. Texell Co., HG2, 3 Asbury Pl., Houston, Tex.



Your silver spoon can be made into a pierced serving piece for fruits and vegetables. Send one or more of your table spoons to Julius Goodman and the silver craftsmen will hand-pierce a pretty design into the bowl. For a memorable wedding gift have an antique spoon treated this way. The charge is \$3.50. Ppd. Julius Goodman, 13 Madison, Memphis, Tenn.

SHOPPING AROUND

For men's shirts you need the crystal clear plastic covered box shown here. Made of sturdy Polystyrene, it will keep freshly laundered shirts in perfect condition. It is the perfect container, too, in which to store sweaters. It will hold six shirts or three sweaters. 16" x 9 1/2" x 7". \$5.95 ppd. Order from National Hanger, HG2, 15 West 18th St., New York.



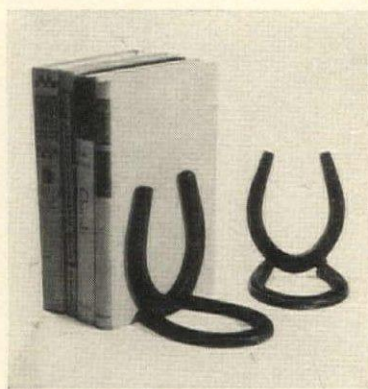
A sentimentalist will be "sent" by Cupid's latest heart trick. It's the links bracelet fitted with a large heart engraved with the statement "I love you" in fifteen different languages. Both the bracelet and the heart are made of brass which has been polished to a golden glow. \$6.95 ppd. Tax included. Coronet, 909 Almeria, W. Palm Beach, Fla.



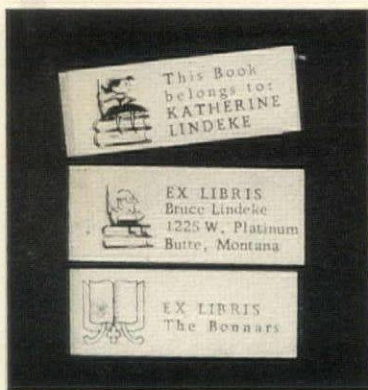
Hamper-hassock. You will use this capacious basket all year round. It is sturdy enough for a youngster to sit on, large enough to use as a picnic hamper when you entertain a crowd. Use it in the laundry or beside the hearth to hold logs. 13 1/2" high x 13" in diameter. \$2.95 ppd. complete with cover. Miles Kimball, 100 Bond, Oshkosh, Wis.



Good luck and horseshoes seem to be synonymous. You might give this set of pony shoe bookends to the youngster who is loath to study. Both brackets are made of two pony shoes welded together heel to toe. 4 1/2" x 4 1/2", the shoes are finished in a rust resistant black paint. Set is reasonably priced at \$2.50 ppd. Horse-shoe Forge, Lexington, Mass.



Foil the sweet thief who "borrows" a book and never returns it! Paste an Ex Libris label in every book in your collection and you may shame the scavengers into honest ways. The labels are made of fine white paper printed in black. A cunning cartoon and a gilt edge add interest. \$2 ppd. for 500 labels. Bolind, HG2, 20 Bolind Bldg., Montrose 55, California.



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Each delightful statuette is individually hand carved from hard as steel ebony by Wakamba native tribesmen in Kenya. No two are exactly the same. The Old Man is an outstanding example of their skill. The Old Man stands about 10" high, is a rare conversation piece, priced at \$7.95, postpaid.



The Kikuyu Princess, painstakingly chiseled with fine detail, is one of the finest examples of African sculpture, and adds a graceful touch to home decor. About 7 1/2" high, the Princess is \$5.95, postpaid. Satisfaction guaranteed. No C.O.D.

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*Weathered brown spots on the surface of your hands and face tell the world you're getting old—perhaps before you really are. Fade them away with new ESOTERICA, that medicated cream that breaks up masses of pigment on the skin, makes hands look white and young again. Equally effective on the face, neck and arms. Not a cover-up. Acts in the skin—not on it. Fragrant, greaseless base for softening, lubricating skin as it clears up those blemishes.



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Send name and address. Pay only \$2.00 on arrival plus C.O.D. postage and tax on guarantee you must be satisfied with first results or return remaining ESOTERICA for money back. Or save money. Send \$2.20 which includes tax and we pay postage. Same guarantee.

MITCHUM COMPANY

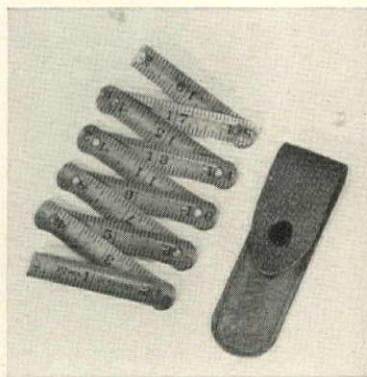
Dept. 6-B, PARIS, TENN.
(Canada \$2.25) 557 Pape Ave., Toronto 6, Ont.

SHOPPING

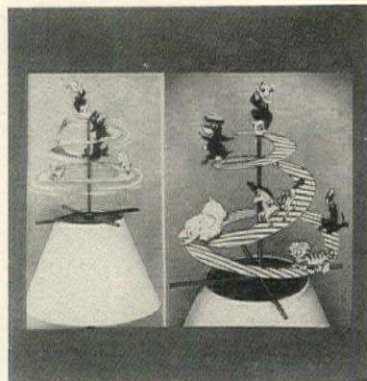
Denim ranch dress. This is the cotton coat dress that you will wear to meet the 6:12. It is flattering. Colors: navy or faded blue. It comes, too, in charcoal or red chambray and in pin stripe beige, yellow or turquoise poplin. Sizes: 10 to 44 and 12 1/2 to 24 1/2". \$10.95. Sizes over 20 are \$12.95. Ppd. Order from Western Classics, Box 4035, HG2, Tucson, Arizona.



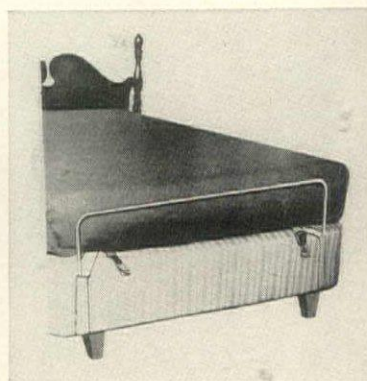
A good rule for anyone to go by is the steel folding rule shown here. Open, it measures 20", closed, it fits into a 2" pigskin case. The first four inches are calibrated in 32nds; the rest of the rule is calibrated in 16ths. It is a neat tool for a man or a woman. \$1 ppd. complete. Order from Foster House, Department HG2, 430 South Jefferson St., Peoria, Ill.



"Merry-go-round". Your child will enjoy looking at the six gaily colored animals as they whirl around the red and white candy-stripe spiral trail. This is an exciting toy. Stand is wood, animals and trail are paper. Place stand on top of lamp shade and heat from the bulb creates the motion. \$1 ppd. Beemak, 7424 Santa Monica Blvd., Los Angeles.



This foot rail was designed to use on a Hollywood bed. Made of plastic coated steel, the rail is fitted with sturdy clamps. When short blankets are used on extra long beds this rail will hold them comfortably in place. It is invisible when the bed is dressed for the day. \$4.28 ppd. Order from Better Sleep Company, Department HG2, New Providence, New Jersey.



Old fashioned set. You will be pleased with the white ironstone tea set shown here. It will make your holiday tea parties enormously festive. Made from old molds, this set is copied after the favorite "panel" pattern. Pot holds eight cups. \$10.95. Matching sugar basin, creamer, tray \$12.95 ppd. Artisan Galleries, 2100 No. Haskell Avenue, Dallas, Texas.



AROUND

The best design for your jewelry is the one made from a combination of your initials. Shown here is a sterling silver links bracelet fitted with a charm (1½" in diameter) which is made of a monogram. \$7.70. The matching earrings are distinguished and flattering. \$6.60. Ppd. Federal tax included. Elmcrofters, HG2, Box 155, Briarcliff Manor, New York.



Romantic duo. The charming white bisque figurines shown here represent two characters from Strauss's delightful opera *Der Rosenkavalier*. Sophie and Octavian, the lovers, might look well on your mantel shelf, on a hall console. Each is 9" high. You could use them, too, in a flower arrangement. \$5.95 ppd. the pair. Cortley, HG2, 453 E. 88th St., N. Y.



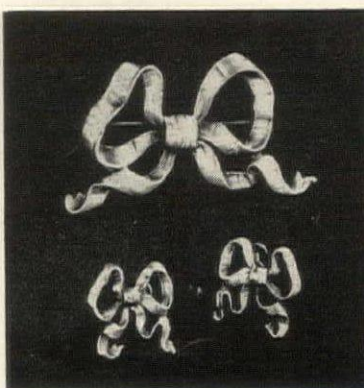
Night and day you can look your best if you use the beauty products shown here. The "Satin Base" is an excellent foundation for make-up. It comes in Rose Rachelle, Rachelle Brunette and Suntan. \$1.68 for four ounce bottle. This cream will help to eliminate fine lines. \$3.92, tax incl. Plus postage. Isbells, 4447 McKinney Ave., Dallas, Texas.



A record file you will enjoy owning is the table model shown here. It is designed to file each record alphabetically. In or out of jackets, it will hold seventy-five records. 15" x 15" x 15", the file is made of knotty pine finished in honey tone or in maple. \$12.95 exp. coll. In "kit" form it is \$8.95. Ppd. Order from Yield House, Dept. HG2, North Conway, N. H.



Bowknots of sterling silver make this set of jewelry charming and feminine. The pin is 2½" wide, is fitted with a safety catch. \$3. The earrings have screw backs. \$3. The set is \$5. A matching necklace is available, too, for \$6. This is the set of jewelry which will become an heirloom. Ppd. Tax included. Jamaica Silversmiths, 79-32 164th St., Jamaica, N. Y.

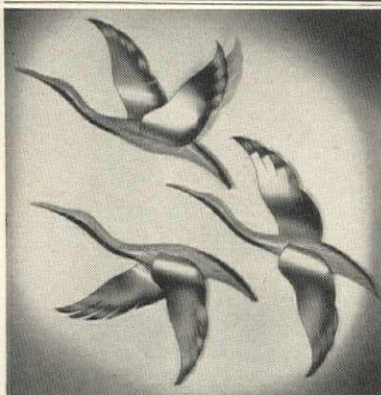


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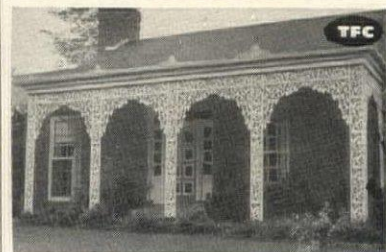
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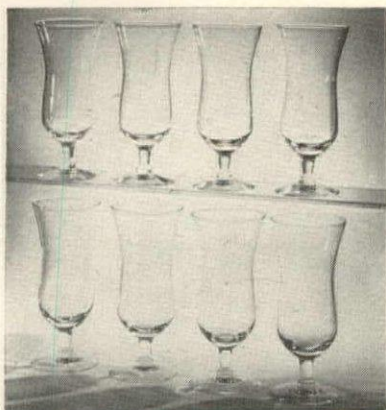
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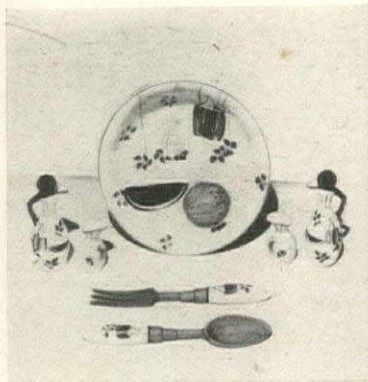
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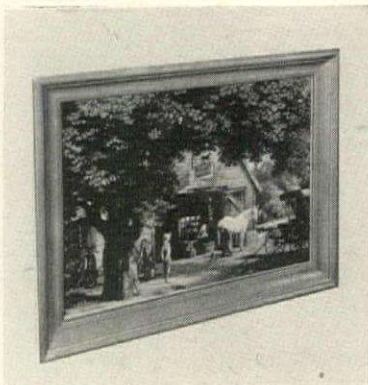
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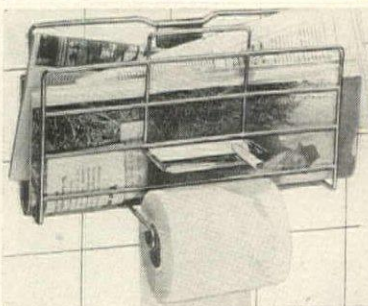
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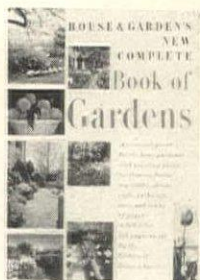
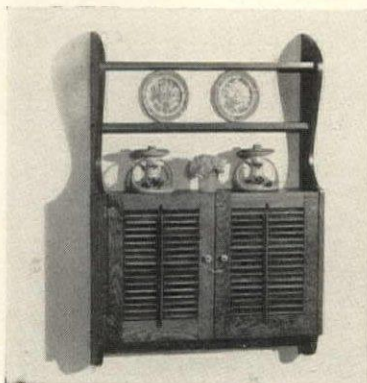
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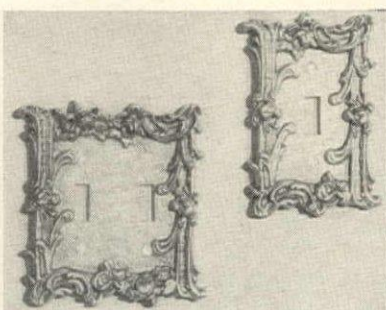
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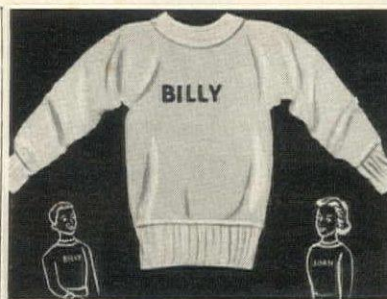
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Mirror, gilt frame, 78" long, 17" wide, \$300. At Renzo Olivieri, 127 East 57th St., New York, N. Y.
Lamp, opaline with brass trim; silk shantung shade. \$112. Warren Kessler, through decorators.
Mahogany table, solid brass base; 30" diam., \$329. Harvey Propper, through decorators.
Headboard, mahogany in Sandrift finish, designed by Paul McCobb. \$122.50. Directional Modern, through decorators.
Barometer clock (with hygrometer and thermometer), gilt finish, 15-jewel, 8-day movement. \$150.10. Green malachite cigarette box, \$285. Cabbage plate and covered bowl, \$5.75 the set. At Bonwit Teller, New York, N. Y.
Amtico vinyl floor with brass inlay, custom designed by William Gold, Inc.

Tradition up to date

Page 28:
Two-door cabinet, Louis XV French Provincial; fruitwood, 52" long, 56 3/4" high; Early 18th c. \$360. Old Versailles, 152 East 53rd Street, New York.
Two-door commode, Normandy French Provincial; contains radio-phonograph, hi-fi Fisher installation; \$595. Liberty Music Shops, 450 Madison Ave., N. Y.

Page 30:
Directoire chandelier, c. 1795; 58" diam., 48" high, \$750. Régence sofa, c. 1723; 77" long, 42" high, \$1170. Régence stool, c. 1723; 17" x 20", 8" high, \$210. Paintings by Diego Rivera, \$360 each. Empire grisaille toile urn, c. 1810, 28" high, \$540. Reproduction Louis XV chest; chestnut, 49" wide, 90 1/2" high, 17" deep, \$1290. Reproduction painted Louis XV Genovesi arm chairs, 27" wide, 40 1/2" high, \$450 each. Directoire yellow toile oil lamp, c. 1795; taffeta shade; \$540. Reproduction Louis XV Venetian table, 27" x 24", 25" high, \$390. Livorno figure, c. 1690, 55" high; \$2400 the pair. Reproduction Directoire coffee table, steel and brass; 48" long, 20" wide, 19" high. Base only, \$390. At Yale R. Burge Antiques, 42 East 57th St., New York, N. Y.

Page 31:
Secretary, Louis XV, walnut; 36" x 19", 84" wide. Custom made. \$1075. Don Ruseau, through decorators.
"Deauville" walnut chairs, fruitwood finish; side chairs, \$150 each; arm chairs, \$173 each. "Lille" dining table, 40" diam., 3 leaves; walnut with fruitwood finish, \$638. Auffrey & Co., through decorators.

Page 32:
Mahogany table, pedestal base, antique Heirloom finish, \$355; standard finish, \$314; 50" diam. Queen Anne chairs, mahogany, \$180 each. Kittinger Co., through decorators.
Amtico "Renaissance" vinyl tile, 24" x 36", 1/8" thick; \$1.85 sq. ft. not in-

stalled. Solid beige, 9" x 9", 1/8" thick, 85c sq. ft. not installed. American Biltrite Rubber Co.

Curtain fabric designed by Hugo Dreyfuss: "Desert Sheer" linen, Viscose, rayon and hemp; 50" wide. \$12 yd. Kagan-Dreyfuss, Inc., 125 East 57th St., New York.

Three-tier black lacquer server; glass shelves, cane insets, brass gallery. \$350. At Doris Dessauer, 228 East 51st St., New York, N. Y.

Screen, 8' tall, with 100-year-old map of Paris, \$825. At Christopher Chodoff, 138 East 53rd St., New York, N. Y.
Table cloth, Belgian linen with border of Renaissance lace, 70" diam., six napkins, \$75 the set. At Lord & Taylor, New York, N. Y.

China, Royal Berlin "Kurland" pattern: coffee pot, \$50; creamer, \$22; sugar bowl, \$23; luncheon plates, \$215 doz.; tureen, \$125; leaf dish, \$31; dinner plate, \$260 doz.; demitasse cups and saucers, \$260 doz. Vermeil "Shell and Thread" flatware, \$69.75 a place setting; Vermeil platter, \$330; pepper shakers, \$18 each; salt shakers, \$22.50 each. Crystal bowl, \$17.50. Tiffany & Co., New York, N. Y.

Page 33:

Painted chest, 44 3/4" wide, \$440. Leather ottoman, ebony or ginger finish; foam rubber seat cushion, from "New World" group; in muslin, \$165. Open arm chair designed by Finn Juhl; walnut frame, cane back, foam rubber cushion; in muslin, \$289. Baker.

Page 34, top:

Upholstered chair; walnut legs, spring and down cushions. In muslin, \$211. Breakfront, from "Classic Provincial" group, 52" wide, 78" high; walnut, beveled glass front, \$630.50. End table with shelf, one drawer; walnut; wood top, \$106; white marble top, \$132; black or white plastic top, \$110. Sofa, 86" wide; spring and down cushions; in muslin, \$478. Grand Rapids Chair Co., Div. of Baker Furniture, Inc.

Bottom:

Hi-Fi cabinet, Italian Directoire, fruit wood, Breton finish; 59" wide, 34" high, \$944. John Widdicomb Co.
Arm chair, teak frame. In muslin, \$124. Coffee table, teak, 42 1/2" diam., \$106. Cocktail table, teak, 60" long, \$84. John Stuart, Inc.
Oil painting, "Blumen," by Hans Jegerlehner, 1906; Swiss. From permanent collection of Grand Rapids Art Gallery, Grand Rapids, Michigan.
Black wrought iron spring lamp, \$71.40; old copper covered preserving kettle, \$40; ceramic bowl, \$2.50; brass tobacco box, \$15; bowl, natural finish outside, black glazed inside, \$2.50; boat-shaped ceramic bowl, \$7.50. Russell H. Cole, Inc., 22 Fulton Street E., Grand Rapids, Mich.

Page 35:

Highboy, 80" high, 37" wide; locks on five drawers. Cherry, fruitwood finish, \$475. Kindel Furniture Co.
Sofa, 6 walnut legs; 88" long, in muslin, \$429. Coffee table from "Sudan" group, 18" x 18", walnut; \$85. Mueller Furniture.
Lamp table with drawer, shelf; walnut,

blond finish. 30" x 20", \$159. Arm chair, walnut frame; in muslin, \$190. Widdicomb Furniture.

Page 36, top:

Tea table, 34" diam., \$127. Low table, 17 1/2" x 17 1/2", 12" high, \$61.50. Cane chair, in muslin, \$156.50. Upholstered arm chair, in muslin, \$180. Fine Arts Furniture Co.

Bottom:

Maple hunt board, 19" x 34", 38" high, \$117.50. Maple hunt table, 18 1/2" x 72", 29" high, \$145. The Pine Shops.
Hitchcock chairs, painted black; eagle back, \$53.50; turtle back, \$51.50. The Hitchcock Chair Co.
Side chair, magnesium legs. In muslin, \$69.50. Mueller Metals.
Wall clock, by Howard Miller, tortoise-shell finish, \$75. George Nelson & Co., 30 West 57th St., New York, N. Y.
White earthenware bowl, \$12.50. Russell H. Cole, 222 Fulton St. East, Grand Rapids, Michigan.
Flatware, "Variations" dinner knife, \$2.15, dinner fork, \$1.40; china, Flint-ridge "Bellmere" 5-piece setting, \$13.50. Goblets, Notsjo "Aristo," \$1.80 each. Steketee's, Grand Rapids, Mich.

Page 37, top:

Sofa, 80" wide, magnesium frame. In muslin, \$499. Bar cart, magnesium frame, black Formica top, shelf, 44" wide, \$249. Chair, walnut arms, in muslin, \$149. Tables: magnesium frame, Formica top, 26" x 18" \$79.50; 26" x 26", \$89.50. Upholstered arm chair, in muslin, \$166. Mueller Metals.
Chow table, cherry in fruitwood or pewter finish, 60" wide; parquetry top, \$342. Colonial Manufacturing Co.
White Arzberg porcelain luncheon plate, \$2.25, salad plate, \$1.50. Flatware: "Fjord" soup spoon, \$2.75, dinner fork, \$3, dinner knife, \$3. Koben-style soup casserole, \$4.75. Steketee's, Grand Rapids, Michigan.

Bottom:

Game table, walnut with brass inlay, 60" diam., \$569. Arm chair, cane back; walnut with brass frames; seat cushion; in muslin, \$245. Flip top bar cart, 42" x 18"; walnut with teak parquetry front. Formica top when open. \$500. Johnson Furniture Co.

Kitchen

Page 55:

Casserole, Citron porcelainized cast iron, 2-pt. capacity, \$6.50. Descoware. Server, Kobenstyle enameled steel, \$8.75; saucepan, \$4.75. Dansk Designs. Casserole, earthenware, 5-qt. capacity, \$15.00. Bonniers, 605 Madison Ave., New York, N. Y.
Kitchen utensils: stainless steel set includes skimmer, three ladles, fork, serving spoon, turner. \$17.95. Gourmet's Choice, 537 Third Ave., New York, N. Y.
Salad bowl, \$17.50; salt and pepper mill, \$9.75, both "Staved Teak". Dansk Designs.
Plates, Cornwall stoneware, \$3.50 each; teak bowl, \$9.50. Reed basket, \$2.50; "Arabia" cup and saucer, \$1.75; white Limoges coffee server, \$12.50. Bonniers, 605 Madison Ave., New York, N. Y.

Tea

Page 56:

"Hampton Court" kettle and stand, \$395; tea pot, \$160; sugar bowl, \$115; cream pitcher, \$70. "Tara" teaspoon, \$4.50; salad fork, \$6.50; lemon fork, \$4.75; cake slicer, \$11. Silverplated breakfast dish: hot water stand, \$75, vegetable dishes, \$32.50 each. Reed & Barton.

"Winter Bouquet" salad plate, \$4.50; "Encanto Nuevo" cup, \$4.15, saucer, \$2.10. Gladding, McBean & Co.

Red lacquer trays: 13" x 17", \$4.50; 16" x 21", \$6.75. Bonniers, 605 Madison Ave., New York, N. Y.

Napkins, pink Marghab linen with double Margandie edge, embroidery, \$4.20 each. Marghab Room, Georg Jensen, 667 Fifth Ave., New York. Table, Carrara marble on two 3-prong black iron pedestals; 36" x 72", \$165. René Brancusi Co., 1001 First Ave., New York.

Tole flower holders: 4-funnel, 22" long, \$19.50; 5-funnel, 24" long, \$22.50. Soupcon, 203 East 61st St., New York.

Page 57:

Royal Copenhagen porcelain, "Nosegay" plate, \$15; rim soup plate, \$15; bread and butter plate, \$9; cup and saucer, \$18; teapot, \$37. Sterling sugar bowl, \$90; milk jug, \$102. "Cypress" sterling flatware: dessert spoon, \$9.20; butter spreader, \$7.75; teaspoon, \$6.50; dessert fork, \$9.25. Karhula crystal vase, \$7. Pink breakfast tray, \$20. Georg Jensen, 667 Fifth Ave., New York, N. Y.

Tray set, Marghab linen cloth, 2 napkins, \$15 a set. Tea cozy to match, \$9.50. Marghab Room, Georg Jensen, 667 Fifth Ave., New York, N. Y. Blanket cover fabric: "Dacca" cloth, from a selection of patterns, \$6.50 yd. Far Eastern Fabrics, 171 Madison Ave., New York 16, N. Y.

Page 58, top, left:

Samovar, 72-cup size, \$100; 3-qt. Chemex flask, \$14.50; 16-oz. glasses, \$2 each; 8-oz. glass, \$1.25. Chemex Corp. Ice teaspoon, \$1.35 each; teaspoon, \$1. "Line pattern" stainless steel. Round lacquer tray, 12" diam., \$6. Bloomingdale's, Lexington Ave. & 59th St., N. Y.

Center:

"Cypress" sterling teaspoon, \$6.50; sugar spoon, \$10.50. "Tranquebar" faience: teapot, \$11; sugar bowl, \$4.25; creamer, \$3.75; cup and saucer, \$3.50; plate, \$2.50. Swedish faience, from a collection by Stig Lindberg: blue tea canister, \$23; small vase, \$21.75; tall vase, \$37. "Arabia A" earthenware dinner plate, \$2. Mahogany tray, 17" x 21", \$14.50. Georg Jensen, 667 Fifth Ave., New York, N. Y. Tea napkins, pink and coral "Color-flax," 12" x 12", 50c each. John Matouk.

Tablecloth, pink and white checks, 54" x 54", \$3.98. At Bloomingdale's, Lexington Ave. & 59th St., New York, N. Y. Arm chair, Directoire reproduction. In muslin, \$360. Yale R. Burge Antiques, 42 East 57th St., New York, N. Y.

Bottom:

Dinner plates, "Orange Sheba" china, \$2.25 each. "Line" stainless steel din-

ner fork, \$1.35; dinner knife, \$2.25; serving spoon, \$2.50; serving fork, \$2.50; stainless steel tray, \$9.95. Schoenwald porcelain teapot, \$6.95. Stemmed "Latham" glasses, from Italy, \$2.50 each. Pottery egg cups, \$2.50 each. Linen tablecloth, 70" diam., pink, white, gray, sand or aqua, \$7.95. Raspberry napkins, 18" x 18", 98c each. Bloomingdale's, Lexington Ave. & 59th St., New York, N. Y.

Right:

Mashiko earthenware teacups, set of 6, \$4.98; covered jar, \$3; Hiranabu black iron kettle, \$12.50; brown earthenware teapot, \$2.98. Brass alcohol warmer, \$16.98. "Variations V" demitasse spoons, set of 4, \$5. Stainless steel sugar bowl, creamer and tray, \$8.95 the set. Gold-lacquered trays, 8 1/4" x 5 1/8", 98c each. Captain's chair, black lacquer finish, wicker seat, \$29.95. Bloomingdale's, Lexington Ave. and 59th St., New York, N. Y.

Page 59:

"Tara" cake slicer, \$11, teaspoon, \$4.50. Reed & Barton Corporation. Hand-made pottery 10" plate with gold glaze, \$6.25; matching 7" plate, \$3.25. Tole flower holder in 3 tiers that separate for individual use; black, red or green, \$16.50. Soupcon, 203 East 61st St., New York, N. Y.

Jam jars, Swedish crystal, \$5.75 each; "York" decanter, \$7.75. Bonniers, 605 Madison Ave., New York, N. Y.

Table, teak with black Formica inlay, designed by Grete Jalk, \$125.50. Brass samovar, from a collection. Luten, Clarey, Stern, through decorators. Tea glasses and holders, courtesy of the Russian Tea Room, 150 West 57th St., New York, N. Y.

Hospital bed

Page 60:

Bed "Manual Vari-Hite" with Texolite ends, 3" casters, 2-crank spring, 3' x 7' mattress, \$217.50. Overbed table, Formica top, base adjustable from 30" to 45" height, \$66. Simmons Company. Directional table by Paul McCobb, brass base, white Carrara glass top; 48" x 18", 22" high, \$161.25. Directional Showrooms, through decorators. Dust ruffle fabric, "Damask", 36" wide, \$2.50 a yard. Cyrus Clark Co.

Curtains, Ottavia white organdy, 53" x 112", \$35 a pair. Lord & Taylor, New York, N. Y.

Broadloom, "New Spindrift" tufted cut pile cotton, \$6.95 sq. yd. C. H. Masland & Sons.

Brass lighting fixture, \$39. Lighting Associates, through decorators.

Charcoal drawing by Matisse, "Head of a Woman." Antique black Spanish frame, 24" x 28". \$2,000. Galerie Hervé, 611 Madison Ave., New York.

Comforter, 72" x 80"; white Dacron cover, filling, \$59. Sheet, 72" x 108", white eyelet border; matching pillow case, \$34 a set. Pillow, 12" x 18", nylon plisse with lace; down and feather fill, \$18.50. Carlin Comfort Shop, Saks Fifth Avenue, New York.

Black alabaster cigarette box, \$45. Antique brass butler's tray, 10" x 14", \$90; mirror on easel, 13" x 19" overall, \$45. Doris Dessauer, 228 East 51st St., New York.

Cosmetics courtesy of Germaine Monteil Cosmetics Corp.

Page 61, top:

Comforter, "Angelica" Everfast cotton, Dacron filled; double size, \$32.50. Sheets and pillow cases, "Angelica" borders: 81" x 108" sheet, 2 pillow cases, \$12.98; 72" x 108" sheet, 1 pillow case, \$8.98. Blanket, 80" x 90", \$42.50. Macy.

Headboard, 76" high, \$425. Parzinger Originals, through decorators.

Bottom:

Blanket, "Beauty," 100% wool; single bed size, \$24.95; double, \$26.95. Pearce Woollen Mills.

Bedspread, "Chapel Hill", \$9.95. Morgan-Jones, Inc.

Pillow case, "Guardsman", \$1.95. Wamsutta-Pacific Mills.

Headboard, wrought iron, \$31.95. Young Family, Inc.

Page 62, top:

Bedspread, "Serape," single or double size, \$16.95. Cabin Crafts.

Blanket, "Forget-Me-Not," cotton, rayon, nylon and Orlon, \$5; matching percale pillow case, \$1.19; solid color percale sheet, \$4.50. Cannon Mills.

Rattan headboard from "Lanai" group, designed by John B. Wisner. Single, \$50; double, \$65; king size, \$95. Ficks Reed Co.

Second picture:

Automatic blanket with illuminated dial control; rayon and cotton; single size, \$29.95. General Electric Co.

Sheet, "Rainbow" percale, striped; twin size, \$2.98, double, \$3.49. Pillow case, \$1.19. Pepperell Mills.

Bedspread, custom made of "Prisma" fabric, \$9 a yard; headboard, cane and teak, with box spring, foam rubber mattress, \$244. Knoll Associates, through decorators.

Wallcovering, textured basketweave design, \$4.50 a roll, 21' long. W. H. S. Lloyd Co., through decorators.

Third picture:

Blanket, "Orleans Lace," 72" x 90"; rayon and Verel. Lightweight, \$8.95; winterweight, \$12.95. Chatham Mfg. Blanket cover, sheer pebble nylon, 72" x 90", white satin trim; \$17.75. American Needlecrafts.

Sheet and pillow case, "Victorian." Swiss embroidered ruffle on percale; single bed size, \$31.50 set. Mollye Lilienfeld.

Headboard, wrought iron, H&G Hyacinth, 48" high, \$40. Lee L. Woodard.

Bottom:

Blanket, "Campus Stripes," 72" x 90"; rayon, Acrilan, cotton, \$12.95. Bordered sheet, 72" x 108", \$4.59; 81" x 108", \$4.98; pillow case, \$1.19. Blanket, "Campus Stripes," 78" x 110", \$10.95. Fieldcrest Mills.

Headboard, brass with wood slats; designed by Milo Baughman; \$305. Arch Gordon Co.

Page 63:

Headboard, mahogany with framed cane sliding doors; 94 1/2" long, \$544.50. Harvey Probber, through decorators.

Electric 8-cup coffee maker, \$13.50; Continued on next page

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SHOPPING INFORMATION *Continued*

"Beauty Sleep" mask, \$2.50. Hamacher Schlemmer, 145 East 57th St., New York.

Blue parchment carafe, \$29.50; matching tray with glass shelf, \$22.50. Imported crystal hand etched hunting series, \$11.85 each. Bonwit Teller, New York.

Painting, "The Flower Peddler," by Adele Brandwen. Courtesy of Schone-man Galleries, 63 East 57th St., New York.

Pages 64, 65:

1. Wall cabinet, teak; \$135. George Tanier, 521 Madison Ave., New York. Address book, \$7.50. Helen Cole, 963 Lexington Ave., New York.

2. Server table, 20" x 28", 27" high, \$79. Valley Upholstery Corp.

Portable TV, 14", \$139. Westinghouse.

3. Magazine stand, \$60; shelves, \$6 each. Creative Metal Products. Green velvet handkerchief tissue cover, \$22.50. Helen Cole, 963 Lexington Ave., New York.

4. Night stand from "Mediterranea" group, 22" wide, 16" deep; \$120. Heritage.

Sky blue jar, \$7. Helen Cole, 963 Lexington Ave., New York.

5. Walnut chest, 23" x 13", 23" high, \$54. Sanford Furniture Co.

6. Night stand, 20" x 17", 32" high; \$265. Old Colony Furniture Co.

Mercury lamp base, \$18; shade, \$7.50. Warren Kessler, through decorators.

7. Night stand, 28½" high, 20" x 16", opens to 20" x 27¼"; \$200. Kittinger.

Lamp, antique brass with oval metal shade; overall height, 22"; \$175. Samuel Fields & Co., 684 Lexington Ave., N. Y.

Box, black shell shaped opaline, \$45. Helen Cole, 963 Lexington Ave., N. Y.

8. Night stand, 22" x 18", 23" high; \$100. Heritage Furniture Co.

"Wakewood" G.E.-Telechron clock; dark African mahogany case; ivory dial; alarm; \$8.98. General Electric.

Sky blue jar, \$7. Helen Cole, 963 Lexington Ave., New York.

9. Commode, 25" x 19", 25" high; \$179. Kaplan Furniture Co.

Telephone book cover, black and cerulean, \$10. Helen Cole, 963 Lexington Ave., New York.

Breakfast set, "Lily of the Valley"

bone china: coffee pot, 2 plates, covered muffin tray, cup and saucer, sugar, creamer, \$38. M-M Co., 430 Park Ave., New York, N. Y.

10. Storage chest-table, 30" x 30", 21" high; \$59.95. Young Family, Inc.

11. Walnut cabinet designed by Irving Lepselter; 20" x 15"; \$145. Georg Jensen, 667 Fifth Ave., New York.

Clock radio, "Royal Six," \$49.95. Zenith Radio Corp.

Page 66, top:

Mattress: single, \$125; double, \$150.

Box spring: single, \$89.50, double, \$110. Round bolster, \$15. Pillows:

square fake leopard, \$8.95; round, linen, \$8.95. At Lord & Taylor, New York and 6 suburban stores.

Square brass bed legs, set of four, \$11.95. Macke-Dale Door Store, 246 East 51st St., New York.

Wallpaper (on screen): "Gran Via," set of four panels; covers 9' of horizontal wall space. \$47 a set. F. Schumacher & Co., 60 West 40th St., New York.

Bottom:

Four types of bed legs, from left to right. Set of 4, \$11.95, \$12.95, \$39.95, \$4.95. Macke-Dale Store, 246 East 51st St., New York.

Sculpture in prints

All the fabrics are 48" wide and range in price from \$2 to \$5 a yard.

Page 68:

Inter-comm: Talk-A-Phone Co., 1512 South Pulaski Rd., Chicago, Ill.; Electronic burglar alarm: Gulton Industries, Inc., Metuchen, N. J.

Page 69:

Automatic lighting control: International Register Co., 2620 W. Washington Blvd., Chicago 12, Ill.; Electric timer: Telechron Timers and Motors, Ashland, Mass.; Remote control wiring: General Electric Co., Wiring Device Dept., Providence 7, R. I.; TV outlet system: TeVco Insulated Wire, 108 Prospect Ave., Burbank, Calif.

Page 70, top:

Drapery fabric, "Toltec," sheer Dacron; sofa slip cover fabric, "Toltec," Belgian linen; chair slipcovers, "Mochica," cotton sailcloth. Wamsutta.

Photographed in the home of Mr. and Mrs. Lawrence Schacht; decorated by Melanie Kahane, A.I.D.

Colima figure vase, \$95; Zapotec head, \$150; Totonac figure, \$98; Colima dog, \$75. Essex Arts, 919 Third Ave., N. Y.

Bottom:

Sculpture, Totonac sitting figure, \$85. Essex Arts, 919 Third Ave., New York.

Page 71, top:

Drapery fabric, "Chibcha" sailcloth; slip cover fabric on chair and ottoman, "Chimu" sailcloth; arm chair and pillow covered in solid color "San Pedro" sailcloth. Wamsutta.

Photographed in the home of Mr. and Mrs. Lawrence Schacht; decorated by Melanie Kahane, A.I.D.

Bottom:

Drapery fabric, "Chimu," sheer Dacron; sofa slip cover, "Tonati," Belgian linen. Pillow covered in "Mochica" sailcloth; arm chair, Avocado "San Pedro" sailcloth. Wamsutta Decorative Fabrics.

Captain's chairs custom made with "San Pedro" sailcloth. Telescope Folding Furniture Co.

Rug, 4' x 6', "Chromestripe" turquoise, blue, \$24.95. Callaway Mills.

Ceramic tile flooring, custom installation. Tile Council of America.

Wall panel grille, "Brise Soleil"; terra cotta tiles in clover pattern. Three Centuries, 202 East 56th St., New York 22.

Sofa, "Sackville." In muslin, \$801; arm chair, Louis XV "San Marco," in muslin, \$375. Fine Arts Furniture Co. of New York, 318 East 65th St., N. Y.

Lamp, brass Spanish Baroque, white paper shade, \$112.50. Lange & Williams, 227 East 51st St., New York.

Painting, "Still Life," by Beaulieu, \$500. Galerie Hervé, 611 Madison Ave., New York.

Antique iron chest, 29" x 17", 18" high, \$180. Robert Abels, 860 Lexington Ave., New York.

Sculpture, Nayarit woman, \$150; Chupicuaro bowl, \$35. Essex Arts, 919 Third Ave., New York.

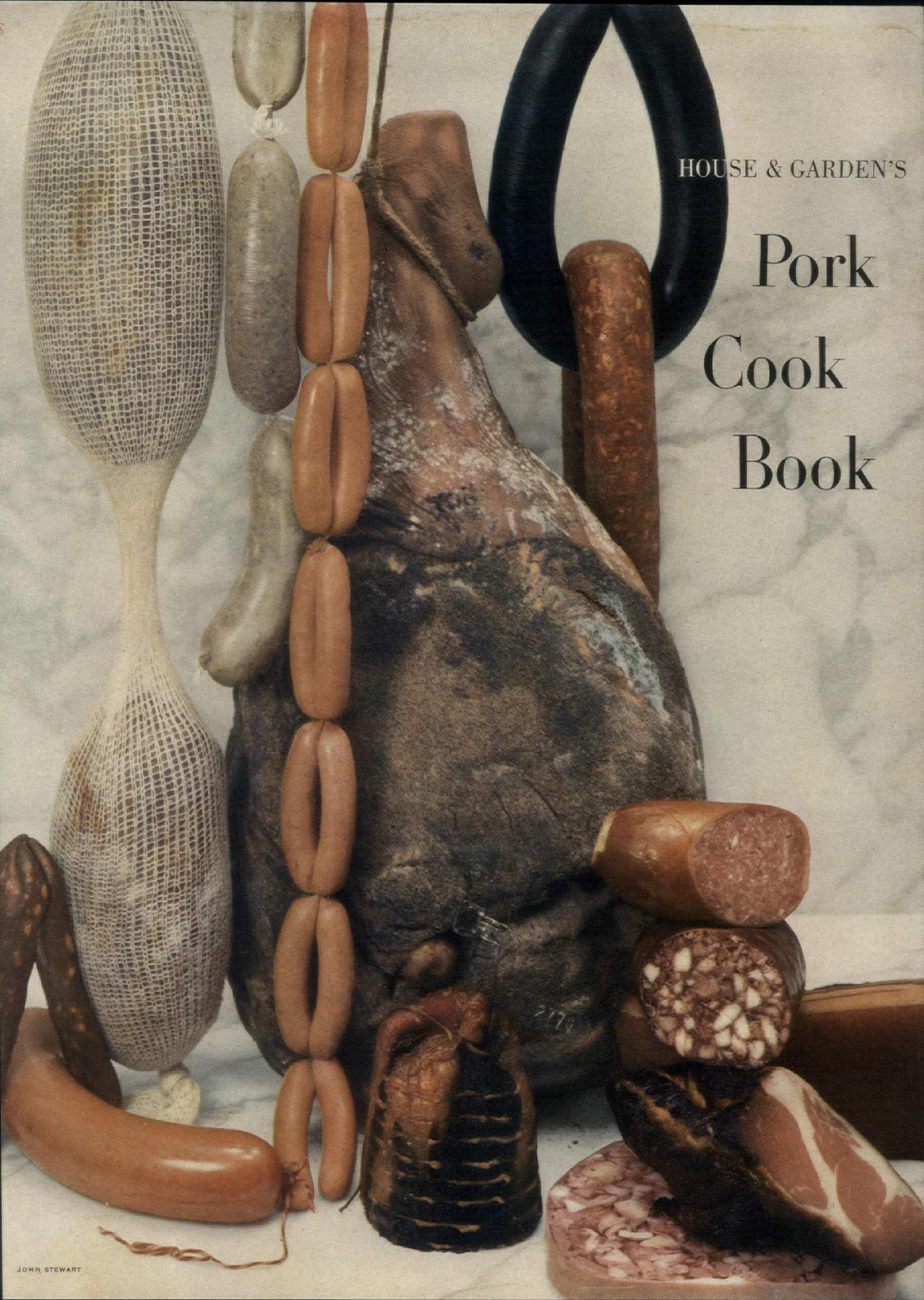
China, Limoges. "L'Abre de la Vie" cup and saucer, \$6; fruit saucer, \$4; salad plate, \$6; compote, 8" diam., \$35. Mayhew Shop, 603 Madison Ave., N. Y.

FOR PERFECT TEA

*You will always have a good cup of tea if you remember to follow
these simple rules for brewing*

BASIC RULES FOR TEA-MAKING: Always use a teapot to keep water hot during infusion. Bring fresh cold water to a full rolling boil. Pour water on tea in pot, allowing 1 teaspoon or tea bag per cup of water (some concentrated teas may require less tea per cup. Follow manufacturer's instructions). Brew 3-5 minutes by the clock, according to the strength of tea that is desired.

MAIN TEA TYPES: Black fermented: Darjeeling, Assam, Ceylon, Keemun, Lapsang Souchong, Earl Grey blend. Semifermented: Formosa Oolong, Jasmine. Green unfermented: Gunpowder, Young Hyson.



HOUSE & GARDEN'S

Pork Cook Book



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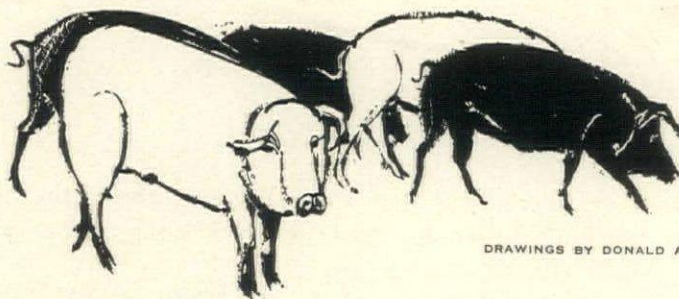
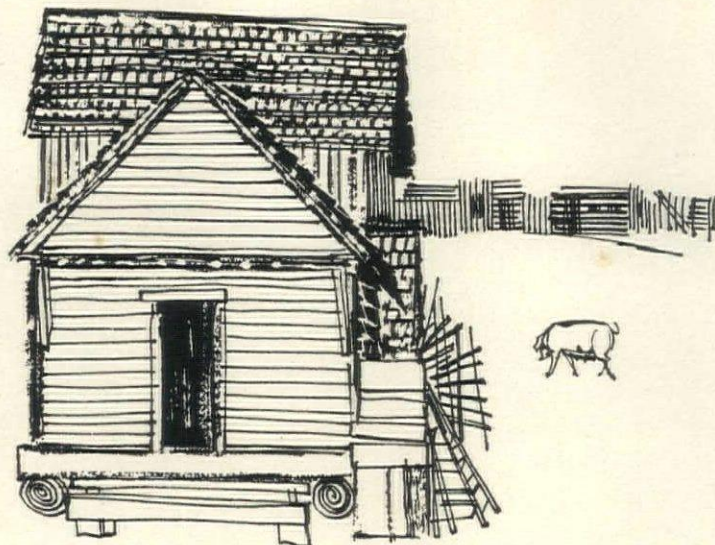
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HOUSE & GARDEN'S

Pork Cook Book

By JAMES A. BEARD



DRAWINGS BY DONALD ALMQUIST

Distinguished writers have always been willing to devote their talents to extolling food. But surely no morsel, however delicate or tasty, ever won more praise than Charles Lamb heaped on pork in his *Dissertation Upon Roast Pig*. Consider this mouth watering endorsement: "There is no flavor comparable, I will contend, to that of the crisp, tawny, well-watched, not over-roasted *crackling*, as it is well called—the very teeth are invited to their share of the pleasure at this banquet in overcoming the coy, brittle resistance—with the adhesive oleaginous—O call it not fat—but an indefinable sweetness growing up to it—the tender blossoming of fat—fat cropped in the bud—taken in the shoot—the lean, no lean but a kind of animal manna . . ."

My own praise of pig begins with the thought that of all domesticated creatures that provide food for man, the pig is most plainly intended to be eaten. The very shape of a plump porker seems to proclaim: "Eat me! That's what I'm for." And it is no exaggeration that almost all of the pig can be served up in appetizing fashion. Pork has been a favorite dish in China for thousands of years. It's the *pièce de résistance* of all native celebrations in the islands of the Pacific. It's considered a banquet dish by African savages. To the Irish peasants the pig was not only a staple of the daily diet but also "the gentleman that pays the rint." Both the Romans and the Saxons were great pork eaters. The Roman women were adept at sausage-making and bacon was a popular food until the rising tide of luxury living relegated bacon to the soldiers and plebes while the richer citizens feasted on more costly and esoteric foods. Pork vied with beef as the favored meat of old England (both could be

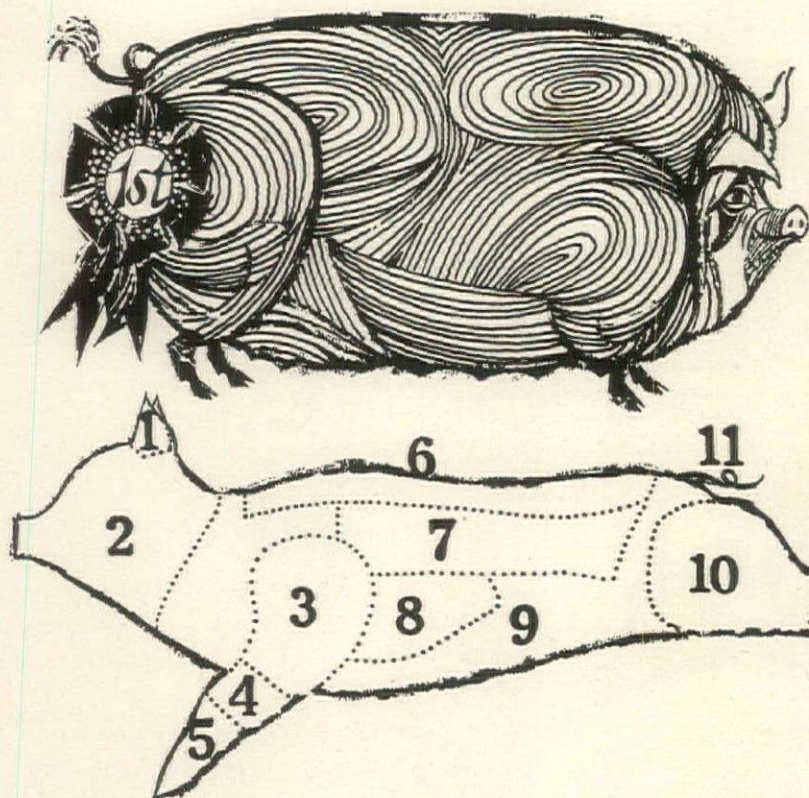
bought in the days of Henry VIII for a halfpenny a pound). An extract from the Journal of Elizabeth Woodward, later Queen to Edward IV, records, "10 May 1451 . . . Seven o'clock. Supper at the table. . . The goose pie too much baked and the loin of pork almost roasted to rags."

One good reason for mankind's love of pork is its gastro-nomic versatility. You seldom tire of pork because it comes in so many guises, all delicious. First there's Charles Lamb's crisp crackling, an almost compulsive food; crisp barbecued spare-ribs that demand to be gnawed to the succulent end; sausages in endless array—some bland and others highly seasoned—from Italy, France, Germany, Spain and Poland; homely scrapple from Pennsylvania; old-fashioned smoked bacon giving off a pungent smell as it sizzles in the pan; all manner of smoked, cured and aged hams; pork liver made into delicious pâtés as frothy as a mousse; and, of course, all the fine fresh cuts.

Pork must be well done. It sometimes harbors trichinae, microscopic worms which deal unkindly with humans. To be sure of killing any trichinae that may be present in fresh pork, cook until it reaches an internal temperature of at least 155° or allow 25-30 minutes per pound. Some people go overboard and cook pork until it is overdone and flavorless. This is not necessary.

Someone once started the theory that pork was not a good dish for summer eating. Properly cooked, this meat can be delicate and tasty and a cold roast crown of pork or fresh ham, thinly sliced, is delicious on a hot day. Indeed, pork properly cooked is delicious anytime and fully deserves the accolade of the ancient Greek physician Galen "the most nutritious of all meats."

STANDARD PORK CUTS



1. Ear
2. Head
3. Shoulder
4. Hock
5. Foot
6. Backbone
7. Loin
8. Ribs
9. Breast
10. Ham
11. Tail

Fresh hams. Try to get these from a butcher who will leave the skin on. This makes "crackling." Fresh hams (legs) should be roasted. For spitting, they should be boned, rolled and tied. Italian butchers bone them, stuff them with herbs and then tie them. Delectable! If a whole leg is too large, you can generally buy a half.

Loin. You may buy the complete loin (the loin and rib in one piece), the loin end or the rib end. These cuts are for roasting or braising. Chops come from this section also. Loin chops containing a small piece of the tenderloin are first choice. Rib chops are excellent but not as meaty. They should be cut quite thick to prevent drying out during the cooking. Chops for stuffing must be cut doubly thick with a pocket slashed in each.

Tenderloin or filet. A choice cut that is difficult to find. Around Chicago and in parts of the West it can be bought regularly. In other areas, you may have to make special arrangements with your butcher.

Shoulder. If you plan to roast the shoulder, ask the butcher to leave the skin on. You'll have crackling again! If you plan to braise or boil it, have this cut boned and rolled for easier carving. Meat from the shoulder makes good ragouts, sausages or ground pork meat.

Breast. A fatty cut that is often smoked.

Rib cage: This section, trimmed from the siding, is the part that furnishes spareribs.

Fat portions of the belly. These cuts become larding pork or corned pork.

Backbone. Bony as the name implies, but flavorful. Often cooked with beans or with sauerkraut.

Feet and hocks. Tasty bits when wrapped in muslin, boiled with seasonings and then grilled. They are also a standard ingredient in many of the classic sauerkraut dishes, and in certain types of pot-au-feu so popular throughout the rural sections of Europe.

Tails. These are a much neglected delicacy. They are especially delicious plain boiled and may be treated in the same manner as feet or ears.

Head. The basis of Head Cheese, a popular cold cut.

Ears. Boiled and then sautéed these morsels come close to being as elegant as any silk purse.

Smoked pork. Hams, loins, shoulders, side meat, jowls and sausage are all smoked and form a special category of meat.

Charcuterie. Sausages and other specialties made of pork meat are endless. Each area has its own selection.

When buying pork, estimate 1 pound per serving for cuts including the bone. One half pound of boneless cuts, such as tenderloin, will serve one person.

Roasts

Fresh Ham or Leg

Fresh ham or the leg of pig is delicate of texture and not too fat. This cut ranges from 8-20 pounds. The larger, more mature hams are better.

I much prefer leg of pork with the skin left on. This gives you the crisp crackling that is one of the tastiest of tidbits. It is not easy to find an unskinned fresh ham. You may have to order it in advance.

Roast Leg of Pork

Buy a leg with skin if possible. Score the skin in squares or diamonds, cutting well into the fat. Rub with salt, freshly ground black pepper and a little fennel or thyme. I like just a hint of garlic added to this, although it is considered rather unorthodox.

Put it on a rack in a roasting pan and cook for 30-35 minutes per pound in a 325° oven, basting occasionally with some of the fat in the pan to crisp the crackling thoroughly. If you have a meat thermometer, insert it in the flesh, being careful not to let it touch the bone. Pork must reach an internal temperature of at least 150° and is even better if roasted to 170°-175°. Remove the cooked roast from the oven and keep it in a warm place for 20 minutes before carving. This allows the juices to settle.

Roast Leg of Pork Jardinière

Choose a rather small leg and score the skin as above. Stud the skin in several places with slivers of garlic. Place the roast on a rack in a fairly deep pan in a 325° oven, allowing 30-35 minutes a pound cooking time. Baste every 20 minutes with warm white wine.

Roast small potatoes in the pan during the last hour; or heat frozen rissole potatoes in a buttered pan in the oven for 35 minutes.

Heat a large deep platter and place the roast and the potatoes on it. Skim the excess fat from the pan and add enough white wine to make 1 cup of liquid. Combine with 1 cup sour cream, salt and pepper to taste. Blend well and heat through but do not let it boil or the cream will curdle. I like a great deal of freshly ground pepper.

Surround the roast and potatoes with tiny French peas cooked with butter, tiny white onions braised in butter and tiny sautéed mushroom caps. Serve with the sauce and sautéed apple slices.

Loin of Pork

This is the simplest of the pork roasts. It can be a tiny roast just right for two or a whole loin with filet for a large party. When you buy a loin roast ask to have the chine bone cut away so that the carver will be able to cut straight through the roast and give everyone delicious small chops.

The best part is the loin end with the filet; yet the smaller rib end is a delicate morsel and made into a crown roast is a most glamorous dish.

Roast Loin of Pork

For 6 persons buy a 5-6 pound loin roast. Have the butcher saw through the chine bone and trim the roast well. Rub the outside with salt, pepper and a little thyme. Roast at 325°, allowing about 30 minutes per pound cooking time. If you use a meat thermometer, it should register about 175° when the roast is done. Basting is not necessary unless you are serving a special sauce made with the pan juices.

Serve roast loin with potatoes cooked in the pan during the last hour and with sautéed apple slices.

VARIATIONS

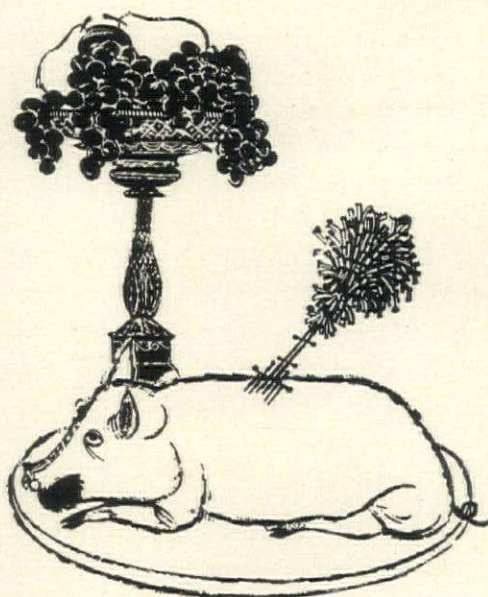
Gascogne. Stud the loin of pork with garlic cloves cut in strips, using about 5 cloves for a 5-pound roast. Rub the outside of the meat with coarse salt, freshly ground pepper and a little thyme. Roast at 325°, basting occasionally with red wine. Remove to a hot platter, anoint with 4 ounces warm cognac and blaze. Skim the excess fat from the pan and pour the pan juices over the roast. Serve with mashed potatoes.

Rosemary Roast Loin. Rub a 4-pound loin with garlic, salt and rosemary, pressing the leaves well into the meat. Place in a pan and put a few leaves of rosemary in the pan. Roast as for basic loin roast. When the meat is cooked, remove it to a hot platter. Skim the excess fat from the pan juices. Add $\frac{1}{4}$ cup white wine, $\frac{1}{2}$ cup heavy cream, and a good sprinkling of salt and a heavy grinding of black pepper. Cook and blend for a few minutes and pour over the pork roast. Serve with potatoes roasted in the pan and spinach dressed with olive oil and lemon juice.

Loin of Pork with Prunes. Make two long incisions in the fleshiest part of the loin, cutting almost to the bone. Fill the incisions with pitted dried prunes that have been soaked in port or sherry for twelve hours, making two rows of prunes slightly overlapping. Press the meat together and tie the roast firmly with butcher's twine,

Rub lightly with salt. Roast in a 325° oven according to directions above, basting occasionally with the wine in which you soaked the prunes. When the loin is done, remove it and let it stand on a hot platter for 15 minutes before carving. Remove the twine before serving. Buttered noodles and a cole slaw with a dressing of half mayonnaise and half sour cream flavored slightly with dill make this an outstanding dinner.

This dish is excellent cold. Serve with a hot mustard sauce and a dilled potato salad, made with plenty of chopped parsley and onion.



French Loin of Pork

Roast the loin according to previous directions. When the meat is about two thirds done, pour off all the fat and surround the roast with finely sliced, peeled apples, dotted with butter and sprinkled with a very little sugar. Continue roasting, basting the apples with pan juices from time to time. Remove the cooked roast to a hot platter and let it rest for 15-20 minutes in a warm spot. Add 1 cup heavy cream to the apples in the roasting pan and return it to the oven for 15 minutes to heat the cream and blend it well with the pan juices. Serve the pork with this sauce and mashed potatoes beaten with plenty of butter.

Pot-Roasted Loin

Buy a $3\frac{1}{2}$ -4 pound loin roast. It is easier to prepare this dish if you have the loin boned and tied though it can be cooked with the bone left in.

Try out a little pork fat in a Dutch oven or heavy kettle and sear the loin in the fat, browning it on all sides. Add 3 small carrots cut in quarters, 3 cloves garlic, 4 small onions peeled and sliced, 1 teaspoon salt, 1 teaspoon thyme and dash of freshly ground black pepper. Cover the kettle and

QUICK GOURMET RECIPE OF THE MONTH

Pork Sukiyaki

This dish takes only a short time to prepare and may be cooked at the table in an electric skillet or a chafing dish. The most important thing is to be sure that the raw vegetables are beautifully arranged on a large platter when they are brought in and placed beside the skillet, for part of the enjoyment of sukiyaki is in the fresh crisp appearance of the food before it is cooked. For 4 servings, buy 1 pound loin of pork, have it boned and sliced paper thin. For vegetables use 8 tiny young green onions, $\frac{1}{2}$ lb. mushrooms, firm and snowy white, $\frac{1}{2}$ lb. tender leaves of spinach, 4 inside tender stalks of celery, $\frac{1}{2}$ bunch crisp fresh watercress, 1 small can bamboo shoots, 12 water chestnuts and 1 small can bean sprouts. If there is an Oriental market in your area, buy long rice (this is called rice noodles) and bean curd.

Wash the fresh vegetables. Cut the onions, mushrooms, and celery into uniform slices and arrange neatly on a large platter. Arrange the spinach and watercress in neat bunches. Open cans of water chestnuts,

bamboo shoots and bean sprouts and arrange these on the platter. Add the strips of pork and bean curd. Soak long rice in hot water.

Place the platter beside the skillet with pitchers of meat stock and soy sauce.

Heat the skillet thoroughly and grease it lightly with pork fat. Add the sliced onions and let them wilt slightly. Push these to one side and add the thinly sliced pork. Cook the meat for several minutes, turning it to cook on both sides. Then add the vegetables that take the longest cooking: mushrooms and celery. As the vegetables cook, push them to one side and add the water chestnuts and bamboo shoots. Pour a little stock and soy sauce over the ingredients in the skillet from time to time to keep them from sticking. They should just steam.

Finally add the bean sprouts, the spinach and watercress and let these just wilt a bit. Top with the bean curd and the soaked long rice and heat through.

Be careful not to overcook any of the vegetables. One of the special qualities of Oriental cookery is the crispness of the cooked food.

Serve with bowls of hot steaming rice and soy sauce and separate bowl of raw beaten egg into which sukiyaki is dipped.

simmer the roast, allowing 35 minutes per pound. Remove the roast and add 1 cup broth (or 1 cup of hot water in which you have dissolved a bouillon cube) to the pan juices and blend and heat thoroughly. Put the sauce through a food mill or mix it in an electric blender until the vegetables are blended with the liquid. Taste for seasoning. Garnish the roast with small tomatoes baked with a topping of chopped parsley and crumbs. Serve with the sauce and steamed rice liberally buttered.

Shoulder

The shoulder is a toothsome morsel for braising and may also be cooked in any of the ways suggested for fresh ham. If you roast a shoulder, it should be boned and tied to make carving simpler. Ask the butcher to leave the crackling on the meat; roast pork skin is too good to miss.

If you plan to braise the shoulder, ask the butcher to skin, bone and roll it, and take the skin home with you. Try it out in a slow oven until crisp and crunchy and you will have wonderful crackling for snacks with cocktails.

Braised Shoulder with Beans

Soak 1 pound white pea beans for several hours. Drain them, cover with fresh water and add 1 bay leaf, an onion stuck with 2 cloves, and salt. Cook gently until tender.

Have a shoulder of pork skinned, boned and tied. Brown it quickly in a small amount of pork fat. Add 1 cup bouillon, 3 finely chopped cloves garlic and a touch rosemary. Cover the pan and simmer for 30 minutes. Add the beans and a little of the bean broth and simmer until the pork is tender and the beans have blended thoroughly with the meat, about 1 hour. Add 1 tablespoon tomato purée, an ample amount of finely chopped parsley and 1 finely chopped fresh garlic clove.

Serve with puréed spinach dressed with oil and lemon juice.

Braised Shoulder with Cabbage

Buy a shoulder of pork and have it skinned, boned and rolled. Brown it quickly in a small amount of pork fat and season to taste with salt and pepper. Add 1 cup white wine, cover and simmer for 2-3 hours, or until the meat is tender. Add a little more wine if the liquid cooks down too much.

Meanwhile, shred a large, firm head of cabbage and blanch it quickly in boil-

Crown Roast of Pork

A crown of pork is made by tying one or two loins into a circle. Your butcher will prepare this for you, sewing up the crown so that it holds its shape. Top each bone with a cube of salt pork to prevent charring. Season the meat with salt, pepper and garlic and sprinkle it with a touch of rosemary and crumbled bay leaf. Cook the crown on a rack in a roasting pan, basting it often with pan juices. Follow directions for roast loin. When the meat is done, remove it to a

ing, salted water. Drain. Melt 6 tablespoons bacon fat in a large skillet. Add the cabbage and braise it over a brisk flame until it is just colored. Add 1 cup white wine, 1 teaspoon salt, 1 teaspoon freshly ground black pepper and cover the pan. Simmer gently for 1 hour, stirring occasionally.

Serve the pork with the cabbage, boiled potatoes, a choice of brisk mustards and a Waldorf salad.

Carbonnades

Ask the butcher to cut 3 pounds shoulder of pork into cubes about 2" square. Flour these lightly and brown them in pork fat. Salt and pepper to taste.

Slice 3 pounds onions and brown them lightly in 6 tablespoons butter. Drain and mix with the pork cubes. Add 1 bay leaf, ½ teaspoon thyme and 1 pint beer. Cover the pan and simmer for 1½-2 hours. If you like a thicker sauce, add a little *beurre manié* (flour and butter kneaded together) and stir it into the juices until thickened and smooth.

Serve with boiled potatoes and a celery salad dressed with a mustard-flavored vinaigrette sauce.

Sweet and Pungent Pork

Peanut oil

1 egg, well beaten

1 pound lean pork shoulder cut in ½" cubes

Flour

1 teaspoon monosodium glutamate

½ teaspoon salt

½ cup chicken broth

1 cup canned or frozen pineapple chunks

2 tablespoons chopped onion

1 green pepper cut in ¼" inch dice

2 teaspoons cornstarch

2 teaspoons Chinese soy sauce

¼ cup brown sugar

½ cup pineapple juice

1 tablespoon tomato sauce or catsup

Heat peanut oil in a large skillet about 1" deep until about 365° or 370°.

hot platter and take the fat pork off the bones. Fill center with any of the following:

Sauerkraut cooked in white wine.

Mashed potatoes dressed with a great deal of parsley and butter.

Sautéed mushroom caps.

Buttered noodles.

Rice mixed with peas and parsley.

Sautéed apple slices, crisp and brown.

The crown roast is carved simply.

Merely cut into individual chops and serve one or two to a person.



Beat the egg well and coat the pieces of pork with the egg and then roll in flour mixed with monosodium glutamate and salt. Brown pork pieces very quickly, reduce the heat to 325° and let the pieces cook through—about 7 minutes or more. Remove the pieces of pork to absorbent paper and remove all fat except for 2 tablespoons.

Add to this the chicken broth, pineapple, onion, green pepper. Cook this mixture for five minutes, add the cooked pork, mix well and simmer for 10 minutes.

Bind the mixture with the cornstarch mixed with soy sauce, brown sugar, pineapple juice and tomato sauce.

Cook, stirring well, until the mixture is thickened lightly and smooth. Serve with steamed rice. Serves 4.

Tenderloin

Pork tenderloins are delicate in flavor and, as their name implies, tender. Unfortunately, they are hard to come by in most areas. Those who live in the Midwest will have the best luck. Small tenderloins will serve one person. Larger ones may be cut in half to serve two. Allow about 6 to 8 ounces per serving.

Broiled Tenderloin

Allow one small tenderloin per person. Rub them well with thyme or oregano and freshly ground black pepper. Brush with melted butter and broil over medium heat until the tenderloins are thoroughly cooked and nicely browned on both sides. Brush with melted butter or pork fat several times during the cooking. Salt to taste and serve with crisp sautéed potatoes and unsweetened apple sauce.

Sautéed Tenderloins with Cream

Soak four pork tenderloins for 2 hours in enough heavy cream to cover them. Drain and reserve the cream. Melt 6 tablespoons butter in a skillet. Roll the meat lightly in flour and brown quickly on both sides in the butter. Salt and pepper to taste, add $\frac{1}{4}$ cup warmed cognac and blaze. Add 1 teaspoon tarragon and cover the pan. Simmer gently for 25 minutes, or until the pork is cooked through. Remove the tenderloins to a hot platter. Add 2 ounces cognac to the pan and swirl it around. Add the cream in which the meat was soaked and enough to make $1\frac{1}{2}$ cups. Heat thoroughly and add *beurre manié* (small balls of butter and flour kneaded together). Continue cooking and stirring until the sauce is lightly thickened. Pour this over the tenderloins and sprinkle liberally with chopped parsley.

Serve with lemon wedges, tiny new, or frozen rissole, potatoes browned in butter. Braised celery gives flavor contrast.

Tenderloin Orientale

Marinate 4 tenderloins in equal parts soy sauce and sherry flavored with 3 finely chopped cloves garlic and 4 tablespoons chopped fresh or preserved ginger. Soak the meat for 3 hours. Broil or roast the tenderloins, brushing them as they cook with a mixture of Grand Marnier and hot mustard blended to a paste. Brush them with this about every 15 minutes. Serve with fried rice and crisp raw vegetables.

Fried Rice

Sauté 4 cups cooked rice in 3 tablespoons oil for a few minutes. Add $\frac{1}{4}$ cup each chopped green onions, shredded ham or pork and sliced cooked mushrooms. Cook for 3 minutes. Beat 2 eggs thoroughly with 2 tablespoons soy sauce and stir into the rice. Cook until the eggs are set. Garnish with chopped green onions, chopped parsley and fresh coriander, if available.

Boned and tied loin of pork can be substituted for the tenderloins.

Chops and Cutlets

The loin and the ribs make the best chops, and of these, loin chops with the bit of tenderloin included are the choicest. I like them cut on the thick side for sautéing and thinner if they are to be grilled. As a matter of fact I find that grilled pork chops tend to be hard and tough. A sautéed chop is much more succulent and delicious.

One good-sized chop or two smaller ones will make an excellent serving.

Grilled Chops

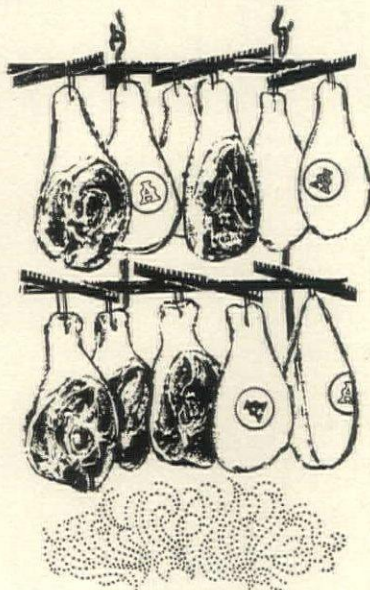
If you insist on grilling these chops, cook them slowly under or over a medium flame so that they are thoroughly cooked through. If you are grilling over charcoal, bring up the heat at the last to char the outside slightly. Salt and pepper the chops to taste and serve with a mustard or Diable sauce.

Sautéed Chops

Melt a small amount of butter or—better still—pork fat in a heavy skillet. Sauté the chops gently, covering them for a brief period if you wish. When they are browned and thoroughly done but not dry, salt and pepper them well and serve with puréed potatoes and buttered beets sprinkled with parsley.

Chops Milanaise

Dip the chops in flour, then in beaten eggs and then roll them in crumbs mixed with grated Parmesan cheese. Brown the crumbed chops very quickly in butter or pork fat and when they are beautifully brown, reduce the heat, cover the pan and cook gently for a few minutes. Remove the cover and continue cooking until the chops are thoroughly done. Season to taste and



serve with a bowl of lemon wedges. Buttered noodles and a fine tossed salad are excellent with these chops.

Chops Niçoise

Brown the chops lightly on each side in pork fat or a bit of olive oil. For 6 chops add 4 ripe tomatoes, peeled, seeded, and chopped very fine; 3 finely chopped cloves garlic; 1 medium green pepper finely chopped and 1 teaspoon basil. Cover the pan and simmer for 25 minutes, turning the chops once during the cooking. Add $\frac{1}{2}$ cup black olives and continue cooking for 10 minutes more over a very low flame. Serve these delectable chops with rice mixed with a great deal of chopped parsley.

Chops Charcutière

This is a classic way of serving pork chops in France. Sauté 8 chops in pork fat. When they are browned and have simmered for a few minutes add 2 large onions, finely chopped. Cover the pan and let the onions cook down with the meat. Uncover and salt and pepper to taste. When the chops are done remove them to a hot platter. Add $1\frac{1}{2}$ cups bouillon (or boiling water and a bouillon cube) to the pan and bring it to a boil. Add $\frac{1}{2}$ cup tomato purée, 1 teaspoon dry mustard and $\frac{1}{2}$ teaspoon freshly ground black pepper. Thicken the sauce lightly with *beurre manié* (butter and flour kneaded together into small balls). Just before serving add 2 tablespoons or more of finely chopped sour gherkins and sprinkle with chopped parsley. Arrange the chops around a mound of creamy mashed potatoes and serve the sauce separately.

Baked Chilled Chops

Marinate 6 chops in a mixture of $\frac{1}{2}$ cup white wine, 3 tablespoons chili powder, 1 cup tomato purée, the juice of a lemon, 3 finely chopped cloves garlic, 1 teaspoon oregano, 1 teaspoon chopped fresh coriander (if not available, use 1 teaspoon coriander seeds). Let the chops soak for 2-3 hours turning them once or twice. Bake the chops in the marinade for approximately 1 hour in a 350° oven, turning them once during the cooking. Add more liquid if the meat gets too dry.

Chops Baked in Milk or Cream

Salt and pepper 4 thick chops and rub them well with thyme or oregano. Arrange them in a baking dish and cover with milk or light cream. Bake at 350° until the chops

are tender. Sprinkle liberally with chopped parsley and serve with baked potatoes and sautéed zucchini.

Polish Chops

Sauté 6 chops in pork fat until they are delicately browned and tender. Season with salt and pepper and a little finely chopped onion. Remove the chops and add 1 tablespoon chopped fresh dill or 1 teaspoon dried dill seed to the pan. Add 1½ cups sour cream and blend thoroughly. Heat through but do not let the mixture boil. Pour sauce over chops and serve with buckwheat groats and sautéed cabbage.

Stuffed Chops

For this recipe you need very thick chops with deep slits for the stuffing. One chop per serving is ample. The following suggested stuffings are enough for 6 chops:

1. 1½ pounds chopped mushrooms sautéed slowly in 6 tablespoons butter until cooked down, and thickened with a little flour. Stuff the chops with these sautéed mushrooms and season with salt and freshly ground pepper.

2. 2½ cups finely chopped onion, ½ cup crumbs, ¼ cup chopped parsley, 1 teaspoon tarragon, salt and pepper to taste. Blend with ¼ cup melted butter and 1 egg. Stuff chops with this mixture.

3. ½ cup ground pork and ½ cup ground onion sautéed in 4 tablespoons butter and mixed with ½ cup crumbs and 1 teaspoon oregano. Salt, pepper to taste.

4. 4 garlic cloves finely chopped, ½ cup chopped parsley, ½ cup crumbs, ½ teaspoon basil and ¼ cup melted butter. Salt and pepper to taste.

5. Thin slices of prosciutto alternated with slices of onion.

After stuffing, sear the chops in pork fat. Add 1 cup liquid (wine, bouillon or tomato purée) to the pan and cover. Simmer for 1 hour over a feeble flame. Test for tenderness. Or bake the chops in a buttered casserole at 350° for 1 hour with a little liquid (wine, bouillon, tomato purée) in the bottom of the casserole. Add more liquid if the meat begins to dry out.

Stuffed Chops Flambé

Buy 4 chops about 3" thick and have the butcher cut a pocket in each one. Fill the pockets with the following stuffing: chop 1 small onion very fine and combine it with 2 finely chopped cloves garlic, 1 cup bread crumbs heated with 6 tablespoons butter, 1 teaspoon tarragon, ¼ cup finely chopped cooked tongue, ½ cup pine nuts, 2 ounces

cognac, ½ teaspoon salt and ½ teaspoon pepper. Fasten the chops securely with small skewers. Brown them well in butter or pork fat and when they are nicely colored on both sides add ¼ cup white wine and salt and pepper to taste. Cover the pan and simmer until the meat is tender. This will take 45 minutes to 1 hour. Uncover the pan and blaze the chops with ¼ cup warmed cognac. Remove the chops to a hot platter and add 1 cup heavy cream to the pan juices and blend thoroughly. If you wish a thicker sauce add balls of *beurre manié* (butter and flour kneaded together) and stir until smooth. Correct the seasoning and sprinkle with chopped parsley.

Serve the chops with this sauce, potatoes Anna (see recipe in H&G's Vegetable Cook Book, August '56), crisply sautéed apple slices and a good cole slaw.

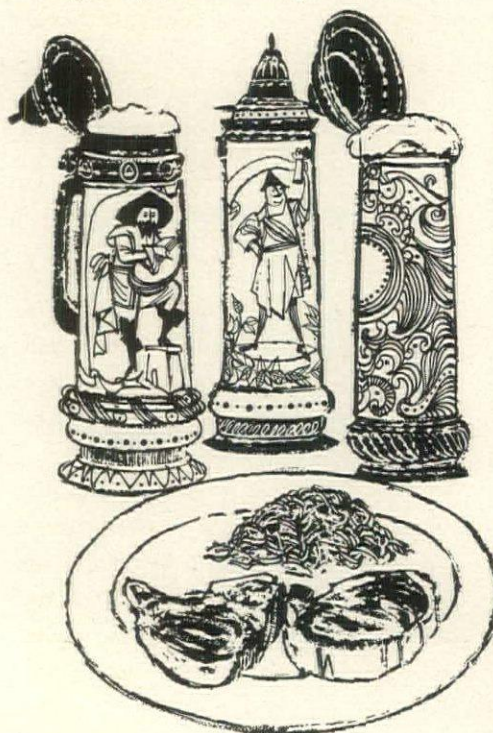
Chops with Sauerkraut and Beer

Cook 3 pounds of sauerkraut in beer for 3 hours.

Brown 6 thick chops in butter or pork fat on both sides. Salt and pepper to taste.

Place a layer of the cooked sauerkraut in the bottom of a large casserole. Sprinkle liberally with freshly ground black pepper and add 3 finely chopped cloves of garlic. Arrange the pork chops on the bed of sauerkraut and cover with a layer of grated raw apple. Top the apple with another layer of sauerkraut and then a layer of grated raw potato. Add a final layer of sauerkraut and pour in enough beer to reach the top of the casserole. Cover and bake at 375° for 45 minutes. Uncover and continue baking at 350° for 15 to 20 minutes.

Serve with plain boiled potatoes (the grated potato in the casserole is for thickening), a good mustard, pickles and beer.



Spareribs

These popular tidbits make gnawing a joy. Long slabs of the ribs are best and if you can roast or grill them over charcoal you will find that the smoky flavor adds immeasurably to the rich taste of the pork.

Roasted Spareribs

Allow 1 pound of spareribs per person. Salt and pepper them to taste and place them on rack in roasting pan, or weave on spit for roasting in a rotisserie or over coals.

If you roast them in the oven, cook them at 350° for about 1 hour, turning frequently. If spitted, roast in a rotisserie or over charcoal at medium heat for about 1 hour. When crisp and well done, serve these spareribs with mashed potatoes and a selection of mustards.

VARIATIONS

1. Brush the spareribs with soy sauce before cooking and several times as they roast. Omit the salt but pepper them. Serve with fried potatoes and watercress.

2. Glazed: Rub the ribs with garlic and chopped fresh or preserved ginger and brush them with soy sauce. Let them stand for 2 hours and brush them with soy sauce again. Roast as above, and just before they finish cooking, brush them well with honey. Continue roasting until glazed. Serve with lemon wedges.

3. Line a roasting pan with thin slices of salt pork or bacon. Add a layer of sauerkraut, a layer of sliced onions, another layer of sauerkraut and top with grated apple, freshly ground black pepper and two or three sides of spareribs. Roast in a 350° oven as above.

My Favorite Spareribs

Chop 4 cloves garlic very fine and mix with the juice of 4 lemons, ¼ cup soy sauce, ½ cup honey, 2 teaspoons basil, 1½ teaspoons freshly ground black pepper and ¼ cup chopped parsley. Put two sides of spareribs in this mixture and let them stand for 2 hours, turning them frequently. Wind the ribs on spits or put them on a rack in a roasting pan. Grill over medium heat or cook in a 350° oven for about 1 hour. Brush occasionally with a mixture of honey and lemon juice. The ribs should be nicely glazed when done.

Serve with fried rice and broiled onion slices or thinly sliced beefsteak tomatoes and thinly sliced onion with basil dressing.

Head, Ears, Feet, Hocks, Tails

Head Cheese

Buy a pig's head and have the butcher split it into four parts. Remove the brain and tongue and put the head to soak in salted acidulated water (6 tablespoons lemon juice or vinegar in 1½ quarts water). Soak for 3 hours. Place the head in a deep kettle and add 3 onions stuck with 2 cloves each, 3 carrots, 3 sprigs parsley, a bit of rosemary and thyme, 2 bay leaves, a few peppercorns and whole allspice and 1½ tablespoons salt. Cover with fresh cold water, place the tongue on top and bring to a boil. Cover, lower the heat and simmer gently until the meat is tender. This will take 2-3 hours. If the tongue finishes cooking first, remove it and keep it warm.

When the meat is done, remove the head and let it cool enough to handle. Take off the skin and remove the flesh from the bones. Skin the tongue and slice it. Cut the ears into thin strips. Arrange the sliced tongue, the strips of ear meat and the rest of the meat along with the skin in molds. Cover with broth and place a piece of foil on top. Weight the meat down with heavy objects, such as canned goods, until cold. Let stand in a cool place for 2 days before serving. Serve with a vinaigrette sauce.

Pigs' Ears Vinaigrette

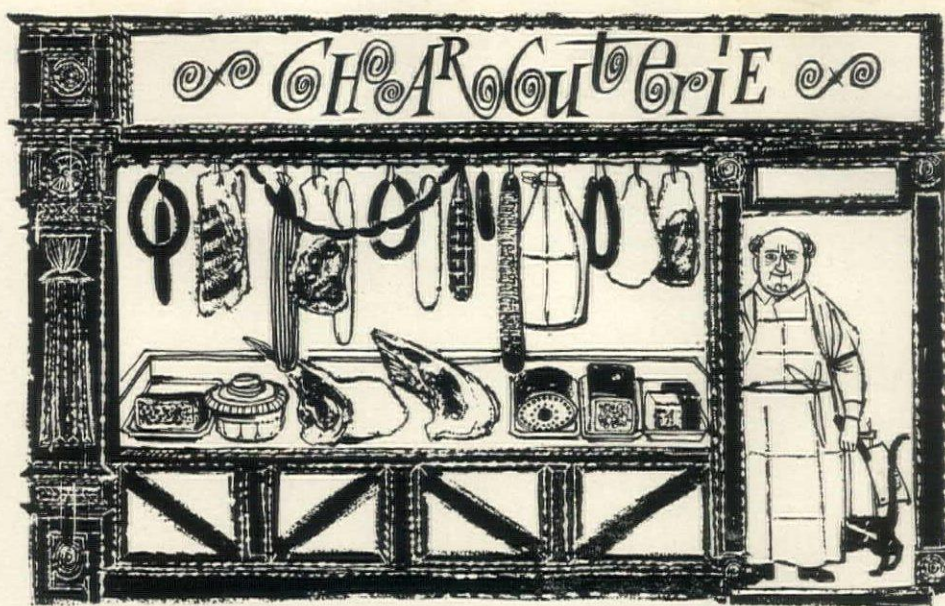
Scrub the ears well and put them in a kettle with 1 onion, 1 carrot, a sprig parsley, some thyme, rosemary, peppercorns and salt. Cover with cold water and cook gently until tender. Serve with vinaigrette sauce.

Pigs' Ears Diabie

Cook the ears as above. Remove when tender and let cool. Cut them in half, dip them in beaten egg and then roll in fine crumbs. Fry in deep fat at 360° for 3 to 4 minutes until browned. Serve with any spicy sauce.

Jellied Pigs' Feet

Buy 6 or 8 good size pigs' feet and wash them well. Put them, unwrapped, in a kettle with 2 bay leaves, 1 teaspoon salt, 6 peppercorns, 1 teaspoon tarragon, 2 onions stuck with 2 cloves each, 2 cloves garlic and 2 cups white wine plus enough water to



cover the pigs' feet. Bring this to a boil and skim the scum from the surface. Cover the kettle and simmer gently for about 5 hours or until the pigs' feet are so well done that they almost fall apart. Remove them from the broth and set aside to cool. Clarify the broth with an egg white and shell and strain it through a linen napkin.

When the pigs' feet are cool enough to handle, take the meat from the bones and arrange it in a mold. Top the meat with a few sliced sour pickles, a few pistachio nuts and some diced cooked tongue, if you like. Cover with the broth and then with a layer of foil. Put a plate on top and heap it with heavy objects to weight the meat down. Canned goods make excellent weights. Let the meat cool.

This can be sliced and served as hors d'oeuvre or as a main luncheon course.

Pork Hocks with Sauerkraut

Buy 2 pig hocks and wash them well. Put them in a kettle with 1 pound sauerkraut and add white wine or beer to cover. Season with a generous sprinkling of freshly

ground black pepper and chopped garlic. Bring to a boil, lower the heat and simmer gently for about 5 hours. Add more wine or beer if the liquid gets too low.

Serve with boiled potatoes and a selection of mustards.

Grilled Pork Tails

For four persons buy 12 pork tails. Wash them and wrap them in muslin or cheesecloth, tying them securely. Cook them in salted water, brought just to the boiling point or slightly under, for 2 hours. Let the tails cool in the broth until they can be handled with comfort. Then unroll them, arrange them on a platter and pour some of the broth over them. Chill thoroughly in the refrigerator.

When ready to serve, remove the tails from the refrigerator, dip each one in beaten egg and roll in toasted bread crumbs. Grill the tails gently under the broiler flame, turning them often to brown them evenly. Or bake them in a 475° oven until nicely browned.

Serve with Sauce Diable and crisp fried potatoes.

Sausages

There are so many different kinds of sausages available in our markets that it seems a pity to buy only the heavily saged products put up by the big packers. In some areas of the country you can find excellent local brands of sausage.

Look also for the wonderful Italian sausages. They are large, coarse in texture and come both sweet and hot. The sweet are usually seasoned with fennel or basil and garlic; the hot, as the name implies, are fiery with pepper. Spanish markets

carry similar sausages called *chorizo*; these, too, come sweet or hot. Another Italian sausage—very large—that is delicious is the *cotechino*. Try this boiled and served with boiled white beans dressed with butter, garlic and tomato sauce. Or slice it and use it in a cassoulet. Then there is the Italian *zampone*—a pig's foot stuffed with sausage meat, salted and dried.

Polish *kolbasa* is excellent cooked with beans or sauerkraut or simply steamed and served with polenta (see recipe in H&G's Beef Cook Book, Sept. '57). Chinese markets carry tasty small sausages, coarse in texture; and in some cities French butchers make their native versions.

Grilled Sausages

To cook sausages—regular or Italian—place them in a skillet and cover with water or white wine. Bring to a boil, lower the heat and simmer gently for 5 to 20 minutes, depending on size. If you use water, pour it all off and let the sausages brown slowly in the pan, turning them to color on all sides.

If you use wine, pour off half, and let the sausages cook down in the rest of the wine and brown on all sides.

Serve sausages with any of the following:

1. Creamy mashed potatoes and sautéed apple slices or rings. This, of course, is the classic combination.

2. Kidney beans cooked with red wine and onion. Use 2 cans of beans for 4 persons. Drain the beans and combine them with 1 medium onion, well chopped, and 1 cup red wine. Simmer for 30 minutes. Dress well with chopped parsley and a nice chunk of butter and arrange sausages around it.

3. Boiled potatoes, plenty of butter and mustard sauce.

4. Red cabbage. Shred 1 head of red cabbage and blanch for 10 minutes in boiling water. Drain. Melt 6 tablespoons goose fat or pork fat in a large skillet and add the cabbage. Sauté until the cabbage is thoroughly cooked. Add 1 finely chopped clove garlic, 3 tablespoons brown sugar, salt to taste and 1 cup red wine. Let the mixture cook down over a low flame for 20 minutes. Add 1 tablespoon wine vinegar and taste for seasoning. Arrange in a mound on a hot platter and surround with sausages and plain boiled potatoes.

5. Pancakes. Roll sausages in well buttered pancakes and arrange in a baking dish. Heat in a 450° oven for 5 minutes and serve with plenty of butter and sautéed apple slices or rings. An excellent breakfast dish.

6. Corn. Heat 5 tablespoons olive oil in a skillet and sauté 2 finely chopped cloves garlic until lightly colored. Add 1 can whole kernel corn, blend well and heat through. Add 1 tablespoon Italian tomato paste, ¼ cup grated Parmesan cheese and 2 tablespoons sesame seeds. Cook for 4 minutes. Heap on a hot platter and surround with sausages.

Choucroute Garni

A fine choucroute is definitely a classic dish. This recipe will serve 6 to 8 people with some left over for the next day when it will be even better.

Line a large, heavy kettle with strips

of salt pork and add about 5-6 pounds of fresh sauerkraut, a tablespoon freshly ground or cracked black pepper, the same amount of chopped garlic and about 2 pounds additional salt pork. Cover with white wine, add a few juniper berries and bring to a boil. Put a lid on the kettle and simmer for 6-8 hours. One hour before the sauerkraut is done add another piece of salt pork, well washed. After half an hour, add 2 large garlic sausages, and 15 minutes later 12 good frankfurters. Cut some freshly boiled or baked ham into thin slices and keep warm. Let the choucroute cook 15 more minutes.

Heap the sauerkraut in the center of a large platter. Slice the garlic sausages and

place them on one side. Put the frankfurters on another, slices of salt pork at both ends and slices of ham on top. Surround the meat with whole boiled potatoes and serve with a variety of mustards and a white Alsatian wine or a good beer.

VARIATIONS

Cook pigs' feet with the sauerkraut for 4 hours. Add the sausage as above, but omit the ham.

Cook smoked or fresh pork loin with the sauerkraut during the last 2 hours. Add the sausages but omit the ham.

Add 12-18 pigs' tails to cook with the sauerkraut during the last 3 hours. Add the sausages but omit the ham.

Ground Pork

Sausage Meat

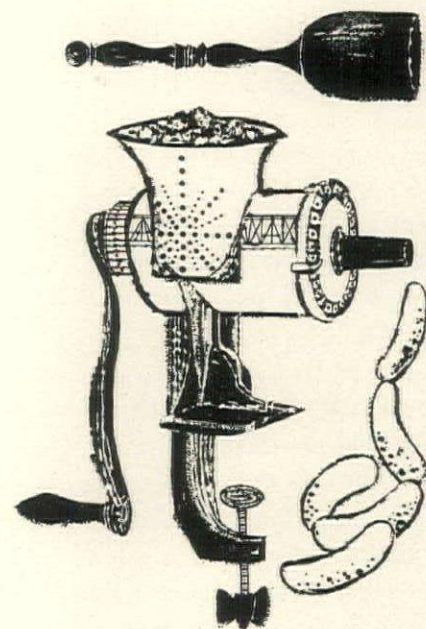
Much of the pork sausage meat on the market is so poorly flavored that I find it more satisfying to make my own. I buy loin or shoulder and have it ground rather coarsely or grind or chop it myself. I vary the seasoning from time to time. Sometimes I add merely salt and freshly ground black pepper. Other times I use a little thyme, salt, pepper, chopped parsley and a bit of coriander. If I can get fresh coriander, I combine this with a little chili and salt for seasoning. Often I enjoy fennel, paprika and ginger for an exotic change. After preparing and seasoning the sausage meat, form it into cakes and grill them or sauté them in butter until nicely browned and thoroughly cooked.

Steamed pork and ham

(Jing Gee Yuke Beang)

1 pound ground lean pork
1 pound ground ham—Virginia or hickory smoked ham is best
1 tablespoon soy sauce
1 teaspoon cornstarch
5 green onions, finely cut
5-6 thinly sliced water chestnuts
2 tablespoons peanut oil

Blend all the ingredients together well and pack into a mold or metal bowl. Place on a trivet in a deep saucepan with a tight fitting cover. Place water about 1" deep in the pan and steam the mixture for 1 hour and 15 minutes or until the pork is thoroughly cooked. Serve with white steamed rice and garnish with thinly cut strips of Chinese parsley if available or with shredded green onions and thin strips of



ham. Serves 4.

This is a recipe from John Kan's restaurant in San Francisco.

Liver Pâté

Buy 2½ pounds pork liver and 3½ pounds fresh pork with a good deal of fat. Grind both very fine and mix together thoroughly. Add 2 finely chopped medium onions, 3 chopped cloves garlic, 1 teaspoon thyme, 1½ tablespoons salt, 2 teaspoons freshly ground black pepper, ½ cup cognac, 4 eggs, beaten in one at a time and ½ cup flour. Blend thoroughly, using an electric mixer if possible.

Line individual casseroles with thin slices of pork siding and fill with the mixture. Top with sliced pork siding and then cover the casseroles with lids or foil. The pâtés must be sealed in tightly. Place the casseroles in a pan of boiling water and bake in a 350° oven for 2 hours. Remove from the oven and cool for 15 minutes. Then take off the lids, cover the pâtés with foil and weight them down while they cool thoroughly.

LANDSCAPE PLANTS

Continued from page 76

Flowering dogwood (*Cornus florida*). White (there is a pink form) in mid-May. Autumn foliage red with bright red seed capsules. Winter bud and twigs unique, striking. Hardy in all but bleak winter climates. Attains 35 ft. Good buying height: 5 to 10 ft., \$7.50-\$25. Spring or fall with root ball.

Honey-locust (*Gleditsia triacanthos inermis*). Large but graceful lawn tree casting light shade, permitting turf to thrive around base. Improved thornless forms include Moraine variety and new Sunburst form with leaves that open yellow. May reach 65 ft. Good size to buy: 8 to 15 feet, \$7.50-\$20. Spring or fall.

Sourwood (*Oxydendrum arboreum*). Handsome and adaptable tree for lawn or boundary planting with lily-of-the-valley-like white flower spikes in summer, followed by equally effective seed pods against brilliant red fall foliage. Reaches 35 to 50 ft. Buying size: 8 to 10 ft., \$5-15. Spring or fall, preferably with root ball.

Pin oak (*Quercus palustris*). One of the finest oaks and among the best for small properties. Hardy; not seriously bothered by major pests in most areas. Pyramidal form and dense branches equally effective summer or winter. May reach 65 ft. Buying size: 8 to 15 ft., \$5-\$20. Spring or fall.

Carolina hemlock (*Tsuga caroliniana*). Only evergreen on list. Less familiar than Canada hemlock, with softer needle effect. Generally hardy, suitable for wet soil or dry, in sun or considerable shade. May be shaped and pruned if necessary, or reach 50 ft. Buying size: 3 to 8 ft., \$5-\$20. Root ball, spring or early fall.

13 SHRUBS

(6 deciduous, 7 evergreen)

Glossy abelia (*A. grandiflora*). Graceful, arching, often evergreen shrub with small pale pink, bell-like flowers all summer and fall. Where winter temperatures reach 20°, top growth may lose leaves or die back. Sun or shade. To 4 ft. high, 5 wide. \$2.50-\$5.

Verruculosa barberry (*Berberis verruculosa*). Compact, glossy, thorny evergreen shrub; leaves silvery beneath. Stems yellowish. Tiny bell-like golden flowers effective in spring. Silvery black fall fruits. Hardy except in central North. 3 ft. high, 4 wide. \$3.50-\$5.

Spreading cotoneaster (*C. divari-*

cata). Graceful, arching branches with leaves turning rich bronze in fall. Handsome red fall berries last into winter. Near-evergreen in warm winters; 6 by 6 ft. \$2.50-\$3.

Redvein enkianthus (*E. campanulatus*). Erect, gray barked deciduous shrub with small bell-like orange-pink flower clusters in spring. Wavy green leaves turn yellow in fall. Does well in shade, damp soil. Reaches 8 ft. \$3-\$7.

Dwarf winged euonymus (*E. alatus compactus*). Graceful vase shaped shrub with ridged winter bark and flaming red fall foliage. Flowers and red fruits inconspicuous but neat foliage effective all summer. 6 by 6 ft. \$2-\$3.50.

Japanese holly (*Ilex crenata*). Handsome, hardy evergreen shrub assuming variety of growth habits and available with many forms of oval, deep green leaves. Blue-black berries. May be trained flat against walls, pruned or sheared, or grown "free style" as a specimen shrub. To 9 ft. \$2.50-\$5.

Convex leaf Japanese holly (*Ilex crenata convexa*). Glossy evergreen shrub with convex leaves, blue-black fruits. Hardy almost the country over. One of the two or three very finest landscape shrubs; without pests or diseases. Reaches 4 ft. high, 6 ft. wide. \$2.50-\$7.50.

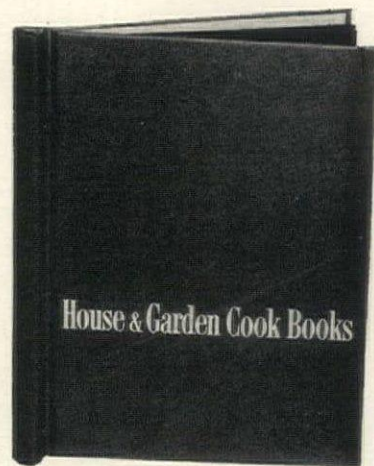
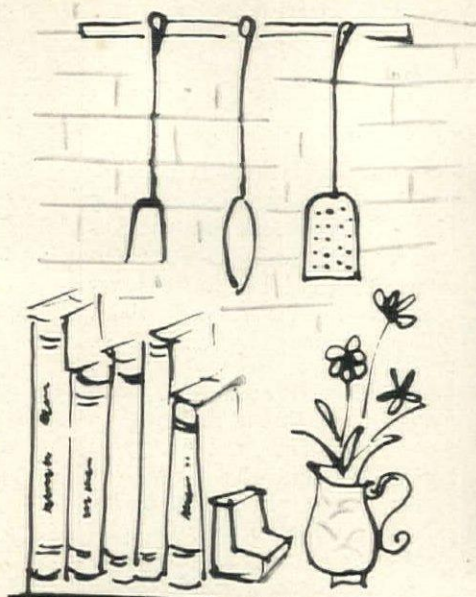
Mountain-laurel (*Kalmia latifolia*). One of the best known and best loved native evergreen shrubs, growing especially well in light shade and acid woods soil. Foamy pink flowers in June. May reach 9 ft. \$2.50-\$7, with root ball.

Sweet mockorange (*Philadelphus coronarius*). Perhaps the most satisfactory species of a large and popular clan of deciduous white flowered shrubs. Pleasant, informal foliage all summer following fragrant flowers in early June sun, any soil. 8 by 8 ft. \$1.50-\$3.

Carolina rhododendron (*R. carolinianum*). Earliest of American landscape rhododendrons, it bears pale pink trusses of bloom in early spring. Evergreen and slow growing, it is an excellent shrub for massed plantings except in the central plains states. Attains 6 by 6 ft. \$3.50-\$7.50. Root ball.

Father Hugo rose (*Rosa hugonis*). Arching sprays of single yellow blossoms in early spring followed by delicate, almost fern-like, foliage. Also one of the few roses with real landscape value as specimens

Continued on next page



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PLANTS Continued

or in shrub groupings. To 6 by 6 ft. \$2.50-\$4. Spring or fall.

Carlcephalum viburnum (*V. carlcephalum*). Newest and probably best "improvement" on the fragrant May flowering Carlesi viburnum. This one has fuller flower heads and better seasonal foliage. Blooms in May; 5 by 5 ft. \$5-\$7.50.

Leatherleaf viburnum (*V. rhytidophyllum*). One of the few evergreen viburnums and easily the most striking, with large oval glossy but deeply grooved leaves, silvery on the under sides. Flat white flowers in spring and negligible fall berries. Hardy in all mild climates and, among protective planting, well into the central North. 9 ft. high. \$3.50-\$7.50.

3 VINES, 3 GROUNDCOVERS

Five-leaf akebia (*A. quinata*). An adaptable twining vine, with dainty semi-evergreen five-part leaves. Grows rapidly but is neither coarse nor demanding. Must be fastened to support. Very hardy; tolerates shade. Interesting purplish fruits. Attains 20 ft. or more. About \$1.50.

English ivy (*Hedera helix*). As either a vine, clinging to masonry and tree bark, or a running groundcover, it is one of the most useful of all evergreen plants. Prefers rich soil; tolerates heavy shade. Of many forms, baltica is dependable, hardy. About 60¢ per small pot.

Climbing hydrangea (*H. petiolaris*). Bold, handsome climbing vine, self-clinging to masonry. White flower clusters in June, large glossy green leaves all summer. Can cover a two-story wall. Hardy almost everywhere. \$2-\$3.50.

Carpet-bugle (*Ajuga reptans*). Evergreen but not shrubby groundcover forming mat-like rosettes of rough, shiny oval leaves. Small spikes of blue florets rise from the centers in spring. Withstands shade, poor soil. This preferred species may take searching out. About \$1 per sq. ft. to start.

Japanese pachysandra (*P. terminalis*). Handsome evergreen groundcover that grows best in shade, rich soil. Fades light green in full sun or poor soil. White spring flower spikes. Planted at 3 plants per sq. ft., \$18 to \$50 per 100 sq. ft.

Common periwinkle (*Vinca minor*). The most satisfactory evergreen groundcover of all, for sun or shade. Deep glossy green leaves; pretty blue flowers in spring. When established, needs no care. Costs about the same as pachysandra to start. **END**

Gardener's Month



First weekend

Winter window zone: Is there a leaky fish tank in your attic or split-level storage wall? Brought into the light it will make an admirable propagating case for rooting cuttings or "slips," which are thrust into a three-inch mixture, half vermiculite, half perlite, that is kept moist in the bottom. Tie a cover of polyethylene over the top to retain humidity, permit change of air; keep it in a bright if not sunny window. Coleus, geraniums, begonias, any of a hundred pot plants may be easily increased. Special properties of the polyethylene make this an almost foolproof year round operation. . . . House plant enthusiasts are likely to be scavengers at heart, a tendency that should be curbed. Reject not only worthless, unwanted, or surplus pot plants pressed on you by friends, but discard free flower pots that do not match the three or four most used sizes. Seasonal repotting, a chore just now timely with many ferns and foliage plants that have been growing vigorously all winter, will be easier, more efficient, and the final result more pleasant to look at. . . . For pot reserve: concentrate on these diameters: 3 in. (smaller ones are too hard to keep moist), 4 in., 5 in., a few 6's and an 8 or two if they come your way. And stack them upside down, for stability, and keep only those that ring clear and crackless when briskly tapped.



Second weekend

Frostbite checkup: Where it is not warm enough to ignore winter nor cold enough to turn your back entirely on the outdoor garden, there is still busy-work to be done. Example: stiffen the sinews and summon up the blood, as Henry V put it, by sawing off storm-broken tree branches that may be safely reached. Dress cut surfaces with one of the new low pressure aerosol plastic sprays especially made for this use. Purpose of the spray is to prevent drying of raw wood and admission of disease organisms. . . . Example: check for signs of frost heaving by small plants and autumn-set bulbs. If crowns or roots have been pushed out of ground, push gently back where ground is thawed; otherwise cover lightly with salt hay to prevent drying, retard alternate freezing and thawing until temperature makes resetting possible. Broadly speaking, a root is temporarily safe out of the ground if it is kept from drying—and only if it is. . . . Example: inspect branches of fruit trees, hawthorns, ornamental cherries for brittle, blue-black egg masses of tent caterpillars and rub off with forefinger. What is a nickel-size egg wafer now could be thousand-caterpillar tent later. . . . Example: note low spots in lawn or border where ice puddles form, thus indicating poor drainage. Next season, fill ground or safeguard against turf diseases on sodden soil.

The lengthening February days have an effect on house-bound plants that is visibly stimulating, an effect that is correspondingly reflected in the spirits of house-bound gardeners.



Third weekend

Winterless winter: Once freed from the tyranny of freezes and frosts, you find gardening taking a turn toward spring. Among the roster of chores in frost-free country none is more timely or important than spraying. Early attention to this distasteful matter will prevent much remedial effort during the season that should be devoted to garden enjoyment. Scale insects are best controlled before they become active. Dormant oil sprays are still surest, with later timed applications of the residual chemicals like methoxychlor, malathion, or DDT.... Gardeners with a considered seasonal program, expert and tyro alike, will be at and into the cold frame. Good management dictates conserving the day's sun-heat with straw mats or other insulating covers at night, either to level out temperature peaks and valleys, or to encourage growth of seedlings and young transplants without the growth check that night chill can induce.

Southwest and far south: Southness is a matter of degree. Neighborly precedent will tell you when seed sowing time is at hand. It may well be now, for all flowers except the tropical (like zinnias) and all vegetables except peppers, squashes and the warmth-seeking tomato. In the home food patch, gambling with a few seed packets pays off more often than not, and you will learn a lot about your own private climate.



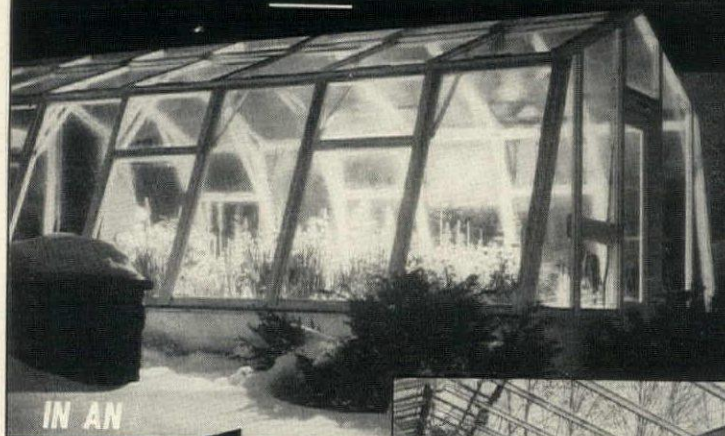
Fourth weekend

Pre-spring north: The indoor garden is or should be at its peak, with all the plants that are going to flower flowering and all the foliage varieties in richest leaf. Good management of the late winter display will make every bit of flower color count double. From sunny windows, take flowering pots to brighten the sunless sills that have been content with leaves all winter. Establish a special sort of rotation plan to keep color coming from the sunniest reservoirs, replacing bloomed out plants with fresh ones as required. Remember: once a plant starts to bloom it will continue to flower, for a time at least, even in an almost dayless place. . . . General house plant note: as pots complete their flowering time, help them to rest by withholding water and fertilizer, removing them from strongest light and, where a choice is possible, reducing temperatures. A few weeks of rest are a vital part of almost all plant cycles.

California: These are the days when real spadework comes easy. Ground that is hard as a tombstone in the heat of summer is as workable now as it may ever be. And where soil husbandry is concerned, there is still no substitute for the slow, careful turning of the soil that only hand tools can accomplish.

Northwest: This is the time and place where the 1958 rose season begins with the year's first pruning and refurbishing.

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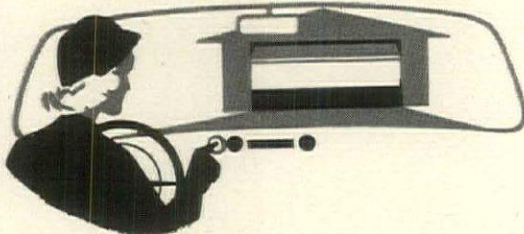
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12 KEYS TO LAZIER LIVING

Continued from page 69

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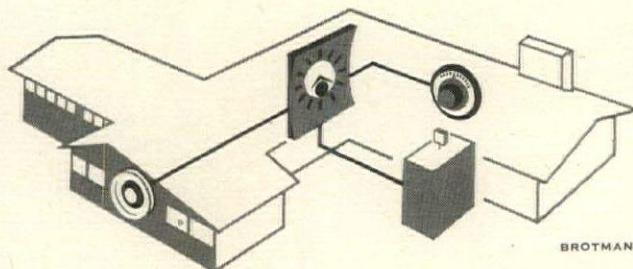
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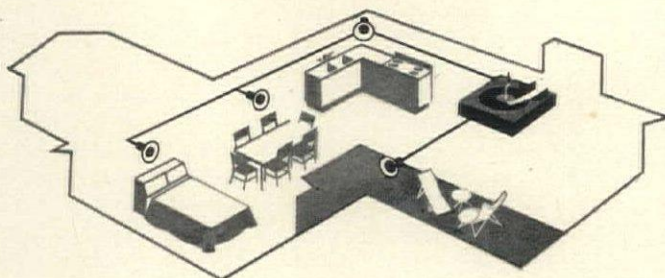
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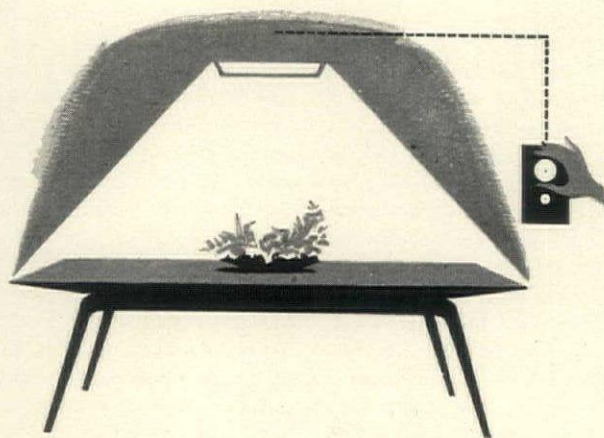
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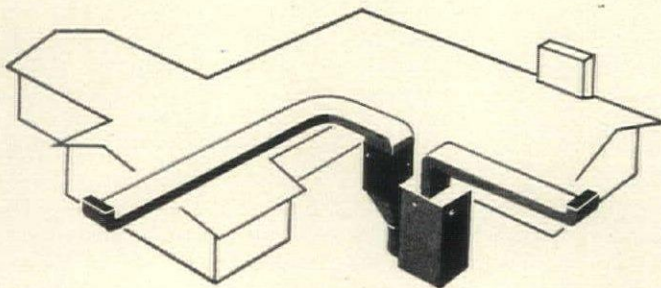
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THE AMBITIOUS, BUSY 19th C. *Continued from page 39*

those of Rome and Athens."

Living in remote antiquity was a notion that appealed to Americans as hard-headed as the banker Nicholas Biddle and his good friend Daniel Webster. The former insisted on a country house that recalled the Theseum at Athens, and the latter allowed his daughter to add a Gothic wing to his home at Marshfield. The notion may have been startling to us in the 1820s, but it had been tolerated for a good many years in that most level-headed of nations, Great Britain. The Gothic Revival had been launched there as early as 1750 by Horace Walpole when he began building "Strawberry Hill." And the Greek Revival may be said to date from 1762, when Messrs. Stuart and Revett in London issued the first volume of their *Antiquities of Athens*.

Our leading romantic critic was Andrew Jackson Downing, a landscape architect who dwelt in a Gothic castle of his own at Newburgh on the Hudson. Before he died a hero's death in a steamboat fire in 1852, he succeeded, as has no other critic before or since, in making America over in his own image. Easily bored by the Greek Revival, he taught his readers that the Gothic style was ideal for the home of a rising young businessman. "There is," he pointed out, "something wonderfully captivating in the idea of a battlemented castle, even to an apparently modest man, who thus shows to the world his unsuspected vein of personal ambition. But," he shrewdly went on, "unless there be something of the castle in the man, it is very likely, if it be like a real castle, to dwarf him to the stature of a mouse."

Smile if you will at this sample of Downing's copy as the advance agent for the Gothic Revival—but at your own risk. He who laughs last laughs best, and Downing, who thought that laughter was vulgar (he never went beyond a smile), may well have the last word. For we are, at present, on the eve of what promises to be a revival of interest in the Gothic Revival. Even if no Gothic castles are erected in our suburbs, we may begin to appreciate what Downing the prophet was urging. In his campaign for Gothic castles and Italian villas (this last, another import from England, allowed architects to play with irregular façades and plans) he was, no matter how romantic his rhetoric, pleading for an informality which is not too far distant from that of the great architects of our own time on the West Coast.

Our romantic architects may be the last word, if not tomorrow,

at least the day after, but the designers of romantic furniture may not be so sure of their reception. Empire (or Duncan Phyfe) tables and chairs looked quite at home in Greek Revival interiors; for Gothic castles and cottages only Gothic tables, chairs and beds would do. These were occasionally created by A. J. Davis, Downing's favorite architect, or by the decorators of the day. But up to this moment, neither their work, nor that of John H. Belter or other craftsmen has aroused the moral fervor that a Gothic plan is sure to arouse in an architectural historian. Let no one think that the Biedermeier style flourished in the U.S.A. in the early 19th century. Although revived in recent years by collectors, this refers to a debasement of Sheraton, Hepplewhite, Empire and Directoire styles in 19th century Germany.

The romantic era came to an end with the Confederate attack on Fort Sumter. The years from 1861 to 1872 may be named the Age of Anxiety, in which architects and decorators made a desperate attempt—either by aping the Paris of the Second Empire or the Venetian Gothic that meant so much to John Ruskin in England—to solve the problem of the millionaire's home and the public buildings with which he endowed his home town. For the millionaire was very much with us when the dust settled over the battlefields; not a few of the newly rich, to mention only Jay Cooke of Philadelphia and Potter Palmer of Chicago, made a brave effort to design their own houses. This was not too successful.

The Age of Anxiety was pretty confusing—too confusing to suit the taste of Henry Hobson Richardson, an American lately returned from studying at the *Ecole des Beaux Arts*. In 1872 he won the competition for Trinity Church in Boston by surprising a disorderly age with his orderly, Romanesque-inspired plans in granite. Two years later he conquered Newport by fashioning the orderly, half-timbered summer residence of the banker W. Watts Sherman. This was close to the equally serene achievements in England of R. Norman Shaw, who was working very much the same revolution. Following in Richardson's footsteps, the newly formed firm of McKim, Mead & White made a work of art out of a shingled summer cottage for W. G. Low at Bristol, R. I., in 1887.

But it remained for Richard Morris Hunt, another graduate of the *Ecole des Beaux Arts*, to design a house that satisfied every longing of a millionaire. This was

the town house of Mr. and Mrs. W. K. Vanderbilt in the early Renaissance style. Here, in 1883, the Vanderbilts gave the most glorious ball in the history of Fifth Avenue. Not to be outdone by Hunt, McKim, Mead & White turned to the Renaissance for the first and perhaps the most successful of all their town houses, the complex they created on Madison Avenue in 1885 for the financier Henry Villard and four of his friends in 1885. This is occupied today by the publishers Random House, and the Archdiocese of the Roman Catholic Church.

Once the Renaissance was discovered, Americans could no longer neglect their own colonial (Renaissance-inspired) past, and McKim, Mead & White at Newport built the first colonial revival mansion in Newport, 1886. Meantime period furniture came into its own, and when, in 1897, Edith Wharton published *The Decoration of Houses*, America was ready to be told that architecture and decoration could be set right "only by a close study of the best models."

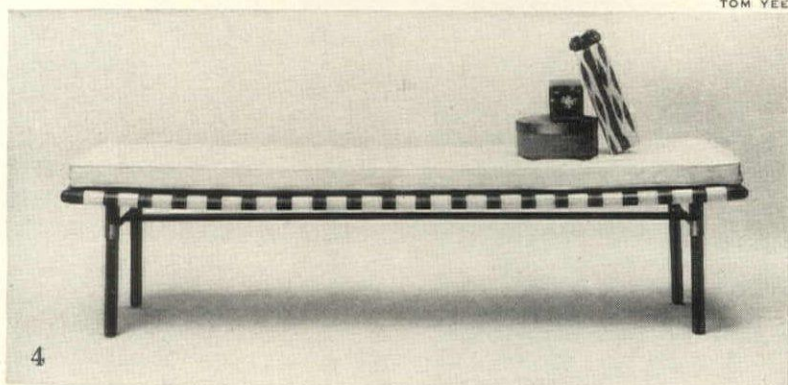
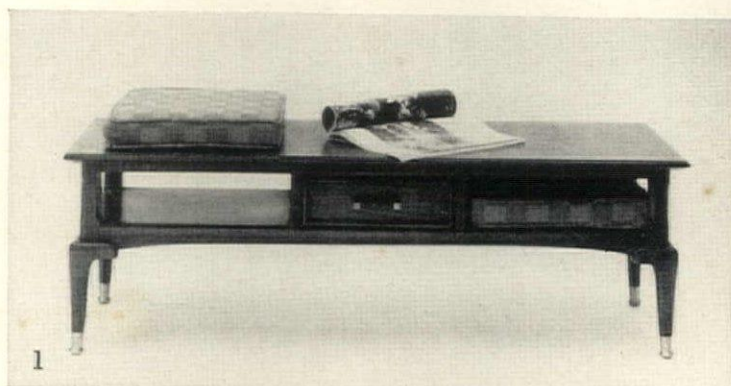
But Hunt and McKim, Mead & White could not enjoy their triumphs for long. In 1893 young Frank Lloyd Wright quit Louis Sullivan to set up his own office in Oak Park. This champion of informality in a formal age decided that "democracy needed something basically better than the box. So I started out to destroy the box as building." Downing would have recognized him as another ally in the struggle for irregular, comfortable plans. And perhaps Downing would not have been distressed by Wright's original furniture. A disciple of William Morris in England, Wright did not hesitate to design chairs that, in his own words, made him black and blue all over.

As you may have discovered by now, the history of architecture and interior decoration in 19th century America reads very like the thermometer of a patient in a hospital. If harmony is what you most desire, you will not find it in our cities in the last hundred years. But disharmony—and this should never be forgotten—is a proof of dissatisfaction. To live in a satisfied world is to live in a stagnant world. Perhaps we may one day forgive even the uncomfortable furniture of our great-grandfathers and grandfathers. It was, at least, designed by men not in a comfortable state of mind.

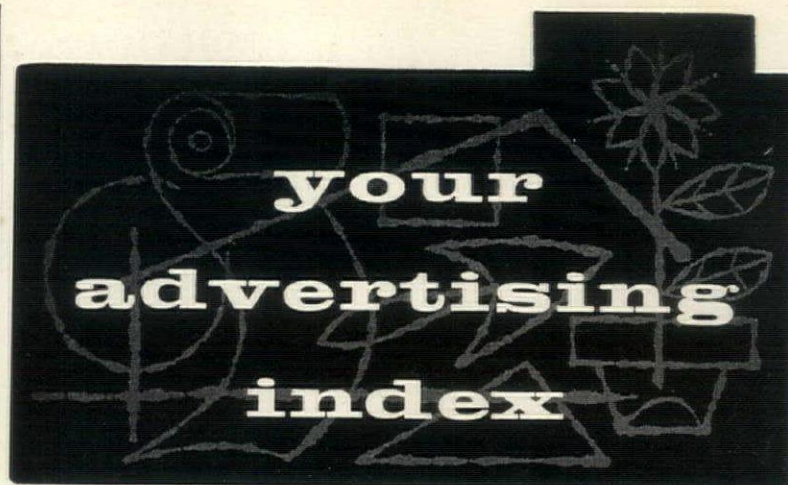
The 19th century in America may have many sins to answer for. Complacency is not one of them.

END

For the foot of the bed



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2. Small sofa is a copy of an 18th century coachman's seat. It will fit neatly at the foot of the bed. In muslin, \$180. *Tomlinson.*
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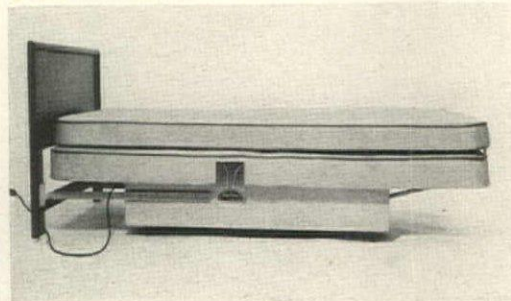
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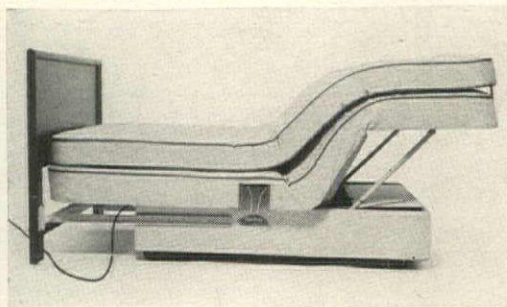
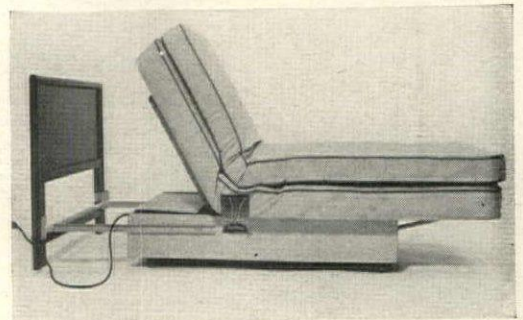


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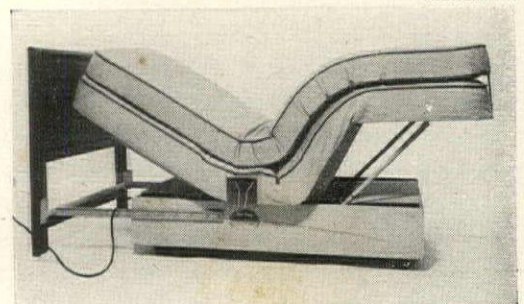
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Slant board position which elevates feet above head is recommended for relaxing, relieving tension.

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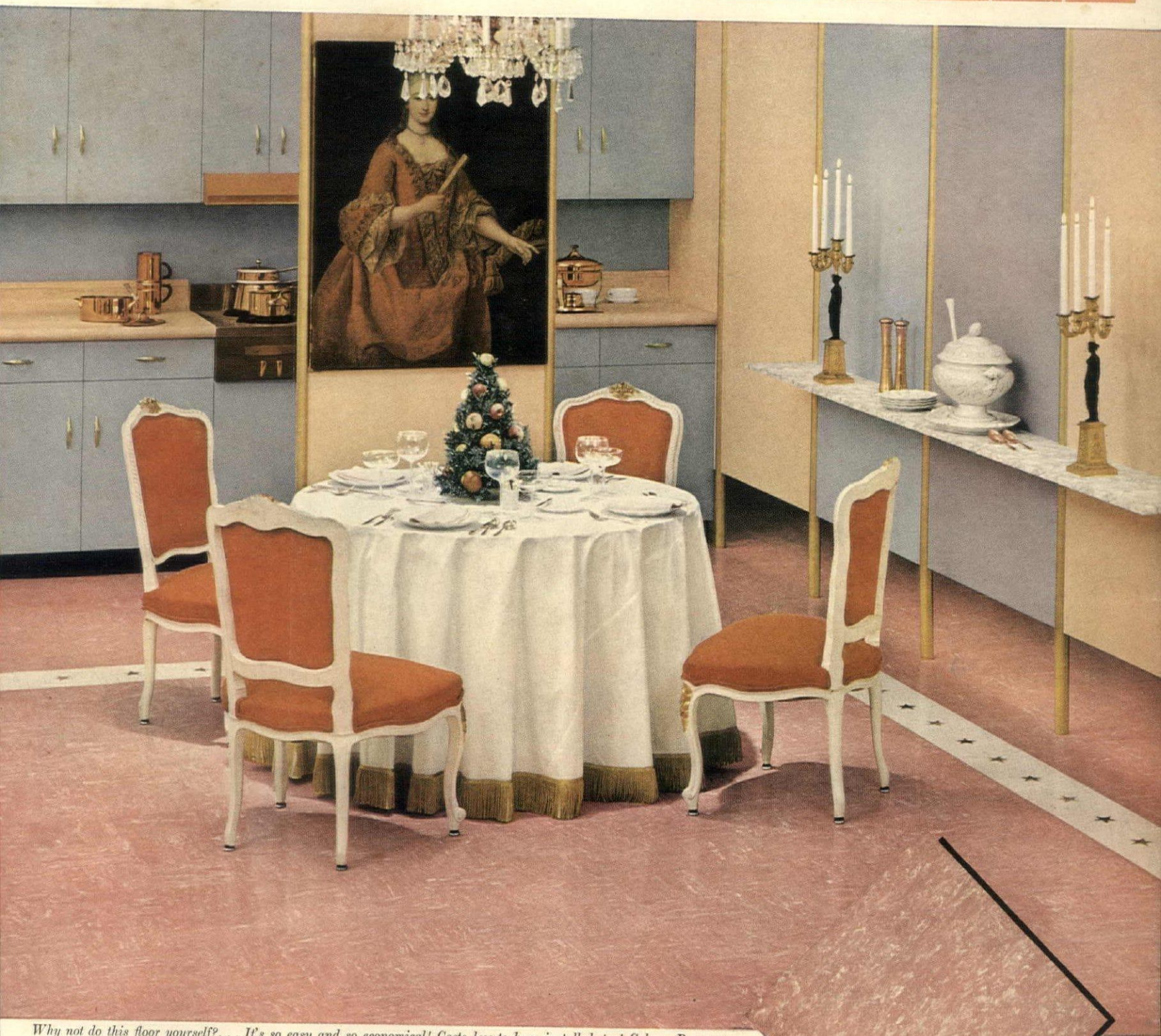
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